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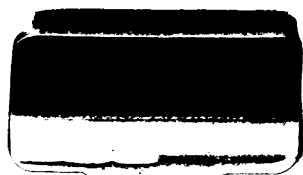
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**THE CATHOLIC UNIVERSITY OF AMERICA
PATRISTIC STUDIES**

VOL. II

**THE INFLUENCE
OF THE SECOND SOPHISTIC ON THE
STYLE OF THE SERMONS OF
ST. BASIL THE GREAT**

BY

JAMES MARSHALL CAMPBELL A. M.

“

A DISSERTATION

**Submitted to the Faculty of the School of Letters of the Catholic
University of America in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy**

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PREFACE

Since M. Puech proposed the question of the indebtedness of patristic eloquence to the contemporary sophistic in the *Revue de synthèse historique* for June 1901, three dissertations have been published bearing directly on phases of that ample problem. M. Méridier has studied the influence of the Second Sophistic upon St. Gregory of Nyssa; Guignet has studied St. Gregory of Nazianzus in his contacts with the contemporary rhetoric; Father Ameringer, out of the vast bulk of St. John Chrysostom, has traced the sophistic influence on the style of the panegyric sermons of that orator. The following study aims to furnish such a paragraph in answer to M. Puech's question as will result from a careful study of the style of the 46 sermons of St. Basil that are found in the Benedictine edition.

My study differs from theirs, however, in method, and to a slight degree in purpose. They have devoted their efforts largely towards establishing the fact of sophistic influence in their respective orators. I have been concerned more with the extent of that influence on St. Basil. It is true that the extent of influence is inextricably bound up with the fact of influence, but, had the extent of influence been their chief concern, they probably would have used a method differing somewhat from that which obtains among them. However this may be, my method is different. It is an attempt to make use of something declared by them to be highly desirable but not practicable in such studies, i. e. statistics.

Guignet gives the case against the use of statistics.¹ He objects to them because of the uncertain state of the patristic texts. Even if the present state of the text of Basil should finally call for radical changes, which the work of Bessières²

¹ 12.

² Abbé J. Bessières, *La Tradition manuscrite de la correspondance de Saint Basile*. The Journal of Theological Studies, Vol. XXI, 1919 (Several installments, beginning No. 81, 1).

and Deferrari³ does not indicate, the variant statistics would not change the conclusions in this study because of the very pronounced tendencies which the statistics gathered from the present text reveal. Further on in his study Guignet⁴ protests the futility of statistics in determining sophistic influence in the comparison. The same objection, if valid, applies to the metaphor as well. It is worth considering therefore at some length. Guignet's objection may be stated somewhat as follows. The mere total of the comparisons will indicate the extent of profuseness in the use of the figure, and profuseness is a sophistic eccentricity. But such a total will not indicate precisely the sophistic profuseness, not necessarily the profuseness due to the sophistic manner of the times. The Fathers of the Fourth Century realized and acknowledged the utility of the comparison for illuminating the obscure.⁵ There will thus be much in such a total (how much is indeterminable) to be attributed to Christian inspiration, and not to the sophistic. Thus far Guignet. I do not think that Guignet's objection is a valid one here. The studies which he himself has made, together with those of M. Méridier and Father Ameringer,⁶ show that most of the comparisons of the two Gregories and Chrysostom "may be reduced to a limited number of stereotyped forms, slightly modified to suit the occasion"⁷ and that these stereotyped forms are characteristic of the sophists. The indefinite results alleged against a mere count may therefore be remedied by carefully classifying all the sophistic figures found under their proper heads. A comparison of the totals of the sophistic and non-sophistic categories will show us how often St. Basil resorted to genuinely sophistic categories. In any case, whether the disciple of the sophists or the Christian preacher and expounder is the dominating personality in these results interferes not at all with the value of the results themselves. If sophistic display is the leading motive that called forth a given

³ St. Basil's Letters, Vol. I, Loeb Classical Library.

⁴ 159.

⁵ Cf. P. G. Gregory of Nyssa 45, 345 A; 352 A; 585 D: Chrysostom 56, 165; 32; 57, 199.

⁶ Cf. Méridier, 117; Guignet, 161; Ameringer, 69.

⁷ Ameringer, 69.

comparison, then St. Basil is revealing his sophistic training. If the preacher's anxiety to clarify his point is the leading motive, then again St. Basil reveals himself the pupil of the sophists, employing familiar pagan devices to an anti-pagan purpose.

Besides the evident value of statistics there is another consideration which makes their use really necessary in a study of this kind. The very strength of some sophistic figures impresses the mind of the reader so deeply that he is blinded to their possible infrequency, and the relative frequency of a given figure is always an index of sophistic influence, if the character of the figure is valued aright. It has been my purpose therefore to consider the manner of the figures found in St. Basil's sermons and the frequency of each figure, dividing the statistics on a figure into appropriate groups where its nature seemed to demand it. From these two view-points, equally important in a study of the Second Sophistic, I have constructed my conclusions.

In gathering statistics much circumspection has been necessary. As has been said above, the nature of each figure had to be taken into account. Three examples of *arsis* and *thesis* and three examples of *prosopopoiia*, for instance, are not equivalents in rhetorical value. *Arsis* is capable of many repetitions without becoming obtrusive, while *prosopopoiia* need recur only a very few times to become a very marked element of style. Figures also differ in the readiness with which they may be recognized as such. *Arsis* and *thesis* and rhetorical questions, for instance, have only to be seen to be justly accounted figures. In the *Figures of Sound*, however, much care is needed. In a language so highly inflected as the Greek, rhetorical design must be very obvious before one is justified in calling what appears to be a figure of sound truly such. To a lesser extent *antithesis* must be closely examined because of the antithetical bent of the Greek language. Metaphors too present some difficulties because of our meagre lexicographical knowledge of Fourth Century Greek. Because of the problem raised by these three figures it is sometimes said that rhetorical design must be evident in every apparent figure and that therefore the whole process of gathering figures is a purely, or highly, subjective one. To this I do not

agree. Such a view rests upon a misconception of the nature of the Sophistic. The Second Sophistic in its rhetorical aspect is not one phase of the rhetoric of the Empire. Contrariwise it includes all the rhetoric of its day. The term describes an epoch in the history of rhetoric, when narrowed to its rhetorical meaning. It includes the present and all of the past that has come down to it. Outside of the figures mentioned above, then, rhetorical design need not be established in every case. The form of the figure St. Basil derived from contemporary rhetoric and its heritage, regardless of any conscious purpose on his part.

In this study, under Figures of Parallelism, names are employed not found in the progymnasmata or elsewhere. St. Basil's alleged lack of preparation and its possible effect on the Figures of Parallelism have led me into these distinctions. These distinctions the results have justified I believe.

Many figures included in this study go back to the Athenian law-courts. At the outset of this investigation it was thought worth while to keep in mind all the figures of rhetoric, so far as might be, even the unimportant. This seemed only consistent with the essential connection of the Sophistic with earlier epochs of rhetoric. There thus would be revealed any little rhetorical mannerism that Basil might possess, liable to be ignored in the exclusive consideration of the more usual figures. While the results in this small province have yielded little in proportion to the attention given it, while the results are almost negative in figures associated with the law-courts, yet this much is not without value as illustrating what Basil did not do, or what unusual device he sometimes used. Thus am I enabled to present his art more nicely and more completely than would otherwise be possible.

Despite the uncertainties that may be due to the state of the text, to the exigencies of prose-rhythm, to personal predilection, I thought that scrupulous care would give an approximation in statistics which, coupled with a study of the manner of development of the figures themselves, would be decidedly worth while. In this I do not feel disappointed. Despite the lack of data on other orators and sophists of the time precise enough to allow for detailed comparisons, I have been able, by constant reviews of the text and by the

aid of general conclusions on other orators and sophists, to come to very definite conclusions on St. Basil's use of most of the figures and, consequently, on the extent of influence exercised by pagan rhetoric on his homiletical style. These statistics are so pronounced in their testimony that even with a less detailed knowledge of the period than is actually available, I could arrive at positive conclusions.

Sophistic dialectic has not been treated in this study. Dialectic borders too dangerously on theological studies for a thorough study here, and the superficial account that I could give would be inconsistent with the character and purpose of this dissertation. Although many evidences of sophistic dialectic appear in the sermons, especially in the comparisons, so difficult a subject is here left to the thorough treatment of a special monograph. The question of prose-rhythm is so unsatisfactory and so extensive that rhythmical clausulae are also excluded.

To explain fully the Second Sophistic I have prefixed some account of its precursors. All the material used in the first chapter of this dissertation and much in the second chapter is familiar to students of rhetoric. An explanation of the Second Sophistic in English, however, seems highly desirable and such a narrative must necessarily include some account of the Sophistic's precursors. Besides if an historical account always explains a movement, this is all the more true in the case of the Second Sophistic and its disciples, because of its attempt on its Attic side to cling exclusively to the traditions of the past. Moreover, my account of the development of rhetoric has led me to a definition of the Second Sophistic historically considered—a definition not given heretofore.

The Benedictine text has been used. Migne is a very poor reprint of the Benedictine and contains many errors.

The author wishes to express his gratitude to Dr. Roy Joseph Deferrari, Chairman of the Greek and Latin Departments at the Catholic University of America, who suggested the subject and directed its development. Thanks are also due to Dr. Romanus Butin S. M. of the Catholic University for several valuable suggestions.

CHRONOLOGICAL

BASIL

- 330 circa. Born in Caesarea in Cappadocia, apparently. [Tillemont, 9, 628; Maran 1, 2; Allard in *Dictionnaire de Theologie Catholique*, art. "Basile" conclude that 329 is the year. Batiffol, 292, defends 331]. Studies in Neo-Caesarea under his father, in Caesarea in Cappadocia, and in Constantinople.
- 351 circa. Goes to Athens.
- 356 circa. Return to Caesarea.
- 357 circa. Visit to Egypt, Palestine, Mesopotamia.
- 358 circa. First retirement to Pontus.
- 360 circa. Attends Council of Constantinople.
- 362 circa. Ordained priest. Nine Homilies on the Hexaëmeron. Homilies on the Psalms [Bardenhewer, 3, 148-9].
- 370 Bishop of Caesarea.
- 379 January 1, Death.

RHETORICAL

- 306 circa. Julian of Cappadocia begins lectures at Athens.
- 310 circa. Himerius born.
- 314 Libanius born at Antioch.
- 317 Themistius born.
- 334-8 Libanius student at Athens.
- 337 Themistius student at Athens.
- 340 Prohaeresius of Caesarea succeeds Julian of Cappadocia at Athens.
- 341 Libanius opens his school at Constantinople.
- 344 circa. St. John Chrysostom born at Antioch.
- 345 circa. Julian student at Constantinople.
- 346 Libanius transfers school to Nicomedia.
- 354 Libanius opens school at Antioch.
- 355 Julian student at Athens. Themistius member of Senate at Constantinople.
- 357 Themistius at Rome.
- 362 Himerius at Antioch.
- 368 Himerius at Athens.
- 368 circa. Death of Themistius.
- 393 circa. Death of Libanius.

TABLE

POLITICAL

- 323 Constantine sole Emperor.
- 330 Dedication of new city of Constantinople.
- 337 Death of Constantine.
- 340 Death of Constantine II. Constans supreme in the West.
- 350 Assassination of Constans. Accession of Magnentius.
- 353 Suicide of Magnentius. Re-union of empire under Constantius.
- 361 Accession of Julian.
- 363 Death of Julian. Accession of Jovian.
- 364 Death of Jovian. Valentinian, emperor of the West. Valens, emperor of the East.
- 365-6 Revolt of Procopius.
- 375 Death of Valentinian. Gratian and Valentinian II, emperors in the West.
- 378 Revolt of Goths and death of Valens.
- 379 Theodosius, emperor in the East.

ECCLESIASTICAL

- 325 Council of Nicaea.
- 335 Council of Tyre.
- 336 Death of Arius.
- 341 Dedication Council of Antioch.
- 343 circa. Council of Sardica.
- 351 Council of Sirmium.
- 357 Second Declaration of Sirmium.
- 359 Council of Ariminum. Council of Seleucia.
- 360 Council of Constantinople.
- 362 Eusebius consecrated Bishop of Caesarea.
- 367 Council of Tyana.
- 370 Death of Bishop Eusebius.
- 371 Modestus and Valens vs. Basil.
- 372 Gregory consecrated to see of Sasima.
- 381 Council of Constantinople.

ABBREVIATIONS

Hex. 1 = Homily on Hexaëmeron 1

"	2 =	"	"	"	2
"	3 =	"	"	"	3
"	4 =	"	"	"	4
"	5 =	"	"	"	5
"	6 =	"	"	"	6
"	7 =	"	"	"	7
"	8 =	"	"	"	8
"	9 =	"	"	"	9
Ps.	1 =	"	"	Psalm	1
"	7 =	"	"	"	7
"	14 =	"	"	"	14
"	28 =	"	"	"	28
"	29 =	"	"	"	29
"	32 =	"	"	"	32
"	33 =	"	"	"	33
"	44 =	"	"	"	44
"	45 =	"	"	"	45
"	48 =	"	"	"	48
"	59 =	"	"	"	59
"	61 =	"	"	"	61
"	114 =	"	"	"	114

De Grat. Act. = Homily De Gratiarum Actione.

In Fam. et Siccit. = Homily In Famen et Siccitatem.

Deus non est auct. = Homily Deus non est Auctor Malorum.

Advers. Iratos = Homily Adversus Iratos.

In Princip. Proverb. = Homily In Principio Proverbiorum.

In Sanct. Baptisma = Homily In Sanctum Baptisma.

In Princip. erat V. = Homily In Principio erat Verbum.

Quod Mundanis. = Homily Quod Mundanis non Adhaerendum sit.

Contra Sabellianos = Homily Contra Sabellianos, et Arium et Anomoeos.

The number in parenthesis after the name of each sermon in the statistical tables refers to the number of lines occupied by the sermon in the Benedictine edition.

CHAPTER I

OUTLINE HISTORY OF GREEK RHETORIC¹

In iambic and elegiac poetry the reflective mind of Hellas first found extended literary expression. The passage from poetry to literary prose largely paralleled the progress of reflection. The fragments of the old philosophers, chronologically considered, show a long hesitation in abandoning the more familiar medium, poetry, for the more congenial medium, prose. In the field of narration was a like reluctance. From poetic legend to prose legend, from prose legend to historiography, from historiography to history might be three chapters in an account of the advance of criticism. Narrative was passing from historiography to history, philosophy was already deep in a metaphysical conflict before oratory, as an art, began to develop among the Greeks. Eloquence abounded in the Homeric poems—of a kind unsystematic, and the property of of the gifted few. Natural eloquence was the weapon of talented demagogues in the early democracies, but oratory, known and studied as an art, and not merely admired as the offspring of natural fire and fluency, came to life in Greece only after the Persian Wars in a movement which may be called, on analogy with its descendant, the "First Sophistic."

This name may be applied to the whole of that curious intellectual revolution which profoundly influenced all intelligent Athenians living around 450 B.C. Its beginnings are bound up in the current problems of philosophy. Its opportunity is found in contemporary society and politics. Originally it includes all branches of knowledge—is a popular exposition of contemporary culture—a system of studies designed to make

¹ On the subject of Greek rhetoric, cf. especially Blass, Chaignet, Navarre, Norden.

its devotees leaders in the state or at least ideal members of the state. In origin non-Athenian, it finds in the first city of the Greek world and under a democratic form of government conditions that make it eminently profitable as a profession but eminently narrow as an art.

Prosperity came to Athens after the Persian wars; and with prosperity, leisure; and with leisure, a vague desire for "culture," such as the Ionian Greeks of Asia had been developing since the Seventh century. This desire, confined not alone to Athens, forthwith created a class called sophists—men who proposed to give the people (or that part of the people who could pay for it) just exactly what they wanted in the way of *σοφία*. *σοφία*, which among the Ionians had been largely given to speculation, now became a practical culture. All Greece was weary of the metaphysical tangle in contemporary philosophy. The hard-headed Athenians in particular welcomed the negative epistemology of Protagoras with its convenient repudiation of all research not immediately connected with practical life. The comprehensiveness of this program varied with the locality, but in Ionian Greece dialectic was its basis, sometimes combined with a wide variety of erudition; sometimes, with literary and grammatical studies.

In Sicily meanwhile the first methodic study of persuasive discourse had been developed. In 465 B.C. the tyrants had been expelled and many lawsuits had arisen over their confiscations of property. Out of this experience came a theory of pleading first formulated and taught by Corax and his pupil Tisias. Caring little for style, their instruction concerned itself solely with the production of plausibility in speech. Commercial relations and consequent commercial disputes brought the art of Corax to Athens sometime before Gorgias' arrival in 427 B.C.²

The practical turn which under-lay the Sophistic from the beginning soon centered its energies in the study of effective speech-making. The sophists, in responding to the desires of their rich and ambitious clients, found in contemporary philosophy materials suited to their purpose. Starting with the

² Navarre, 22.

tenet that all knowledge is relative, that the only reality is appearance, they combine with it eristic, psychology, their own linguistic studies, and the practiced art of Sicily to form that science with which the name sophistry is generally associated.

The Sophistic, then, in the very beginning developed one characteristic which never left it. It was born of the desire of the Athenians for instruction. It was opportunistic. It arose to eminence on a wave of philosophical reaction. It emphasized oratory more than other branches of knowledge because the popular government and the popular will placed the emphasis there. It elaborated, adorned, and embellished; employing other sciences and arts only in so far as they furthered the art stamped by popular approval. Other movements, literary and philosophical, have been conditioned by the popular will; popular approval was the very life-blood of the Sophistic.

In practice it was a school of scepticism, manifesting supreme indifference to truth, impatient of research, anxious to persuade above all things because in effective persuasion lay the immediate means to political power. Thus, from the first, the Sophistic was superficial. It aimed to please. It gradually pushed aside matter to worship form. Hence, the invention of all those devices that perfected and beautified eloquence; hence, further on in its course, that jingle of words and ideas that degraded it. The sensitive ear of the Greek, once indulged in the beauties of form, must be pampered ever after. He must never grow weary of ingenious display and musical combinations. Hence the progress in artificiality that marked the course of the Sophistic—the continuous parade of form-device rather than the elaboration of matter.

Protagoras of Abdera, the first leading sophist, specialized on the teaching of eristic and founded Greek grammatical science. The Sicilian Gorgias, the second sophist to appear in Athens, also included subtle reasoning in his curriculum, but he devoted himself mainly to a beauty of expression attained through the conscious study of vocabulary and sentence-structure. Despite his Sicilian-Ionic origin, he adopted the Attic dialect—the shrewd sophist's infallible instinct for the trend of the times—but an Attic made from the

sonorous words of poets and from new words created for fine shades of meaning. With Gorgias Attic Oratory really begins. From his school flow influences that are never effaced in all the changes to which Greek rhetoric was subsequently subject.

The teaching of rhetoric persisted from the Fifth century down. Social and political conditions of succeeding ages at times repressed its practical manifestation in oratory, but on its academic side it was always a discipline of the schools. The sophistic profession lasted as long as antiquity.

The First Sophistic as a distinct literary and intellectual revolution may be said to end with the close of the Fifth Century with Gorgias, Antiphon, and their schools. By that time the Sophistic has become definitely rhetorical. The Fourth Century Sophistic is but a continuation of the Fifth Century tradition—the theoretical training of men for the practical use of oratory in the struggles of the agora.

Of the Ten Attic Orators, Antiphon alone belongs entirely to the Fifth Century. Of the rest, Andocides, Lysias, Isaeus, and Isocrates overlap the two centuries, while Demosthenes, Aeschines, Hyperides, Lycurgus, and Dinarchus belong to the Fourth. The three types of oratory which developed in Greece grew to perfection in succession. Judicial oratory, cultivated first in Sicily, attained its highest perfection with Lysias. The oratory of declamation, inaugurated by Gorgias, reached its high mark in Isocrates. Political oratory, out of the turmoil of the latter Fourth century, was at its best in Demosthenes. It is sufficient here to call attention to the exquisite artistry of their work; the polished products of sophistic training, inborn genius, and mighty, or at least moving, subjects. Lysias studied in Sicily. Isocrates was probably the disciple of Gorgias. Under Isocrates the long periodic sentence was developed, and declamatory oratory looked to grand themes and glorious occasions for its display. He followed his master Gorgias in his efforts to ennoble diction, but produced a revolution in Greek prose by the use of the purest Attic, by smoothly-running rhythm, by the absolute avoidance of the hiatus, by substituting variety and flexibility for the stiff artistry of his master.

The last Attic orator worthy of the name and the first to

suffer from a lack of great national subjects was Demetrius of Phaleron, who grew to maturity during the Macedonian ascendancy and later flourished at Ptolemaic Alexandria. He was an Atticist of the purest type and a pupil of Theophrastus, but even these assurances did not save his art from the charges of slackness and effeminacy. With him Attic oratory came to an end. Athens lost her liberty and with her liberty, the only support of civil eloquence. There was no longer political power in the spoken word. Judicial oratory became a mere barrister's trade. Political oratory was crushed under the ascendancy of Philip and Alexander. Epideictic oratory went back to the schools and class-room exercises to await another hey-day. Rhetoric did not die. It was merely eclipsed for a while.

From about 300 B.C. the decline of oratory goes hand-in-hand with the extinction of Attic life and liberty, and the darkening of purely Greek originality. What the Grecian language gained in territory, it lost in content. The cosmopolitan thought of Alexandrian times is utterly non-Greek, although the Alexandrians did their best to preserve the Greek ideal. This period of oratorical decadence merits our attention, for in it are contained the elements that join the Second Sophistic with the First. In an age devoted to artistry and erudition, the rhetorical tradition lives on in the schools, developing characteristics that explain historically features of later Hellenic eloquence.

The rhetorical activity in the schools now developed a form of school-declamation that reveals significantly the course of rhetoric after the death of Alexander—the diatribe. We see its fore-runner in the dialogue; in those passages of Plato, for instance, where Socrates abandons his customary dialectic and introduces a feigned antagonist or a personified thing with whom or which he disputes.³ Such introductions and conversations are characteristic forms of the diatribe of Alexandrian times. The declaimer, reciting this school-declamation, places himself and a feigned party in place of two persons speaking in dialogue. With this feigned party,

³ Cf. Protagoras, 352 ff.; Crito, 50 A ff.; Phaedo, 87 A; Centiphon, fr. 131.

the declaimer engages in a logomachia. The diatribe of the schools was nothing but dialogue in the form of declamation. We observe here one characteristic of the Alexandrian period—the prosaic present harking back to a brilliant past for suggestion and inspiration.

In style the diatribe was not so intimately connected with the glorious past. Its diction was slovenly. In it the period created by Isocrates was dissolved into short sentences. In the emptiness of the times it took to moralizing; pouncing upon the follies of men, reprehending them or ridiculing them. In this declamatory censoriousness it often hit upon a pathetic tone which now reminds one of comedy and now of tragedy. From this came the second characteristic of its style, a leaning towards theatrical pathos. This form of school-exercise became typical of declamations and blended in the later rhetorical schools with Asianism, an eccentric offshoot of the old-time rhetoric that developed in another part of the Orient after the breaking-up of Alexander's empire.

The dissolution of Alexander's empire saw political oratory, the tradition of Demosthenes, crushed along with the political life of the Greeks; forensic oratory, the tradition of Lysias, pursuing a useful, quiet career in the Athenian Law-courts; and declamatory oratory, the tradition of Isocrates and Gorgias, forced back into the schools. For a while this last-named ventured forth in the form of epideictic and panegyric speeches; then it became a tradition in the schools. Its active practice passed from Athens to the flourishing, populous cities of Asia Minor, now again immensely rich in the new order of things.

To appreciate thoroughly that literary movement in history called "Asianism," it is necessary, first of all, to recall characteristics of the peoples of Asia Minor; for eloquence is an immediate expression of the national character. Aristotle traced the non-serious character of Sicilian diction from the ingenious, waggish originality of the Sicilian people. In Attic eloquence the moderateness and gracefulness of the Athenians is hypostasized. Only by reviewing the characteristics of the Asiatics is it possible to understand a school of eloquence so completely at odds with the Attic.

In Asia arose those orgiastic cults whose passionate music was at once an expression and an aggravation of Asiatic hollowness and effeminacy. The dithyrambic songs of Asia were soft and sad melodies typical of a national enervation deep-seated and long-established. The very prevalence of the soft sound "e" in the Ionian dialect of Asia is sometimes called an index of the softness of the people who used it. Protestantism in art, superficiality, ages of luxury, intellectual energy, a habit of dabbling in philosophy, the mild climate of the Eastern Aegean conspired to produce a softness and hollow pathos in Asiatic character that was re-echoed in Asiatic eloquence.

An Ionian from Sicily, Gorgias, had first dislodged nature by fashion. Now Ionians from Asia Minor took a further step along the same path. They neglected the strict laws of rhetorical *τεχνή* and, in place of the regularity hitherto existing, substituted personal choice. But with all its individualism Asiatic eloquence falls readily enough into two classes of style, corresponding to the two sides of the Asiatic character:—its effeminacy and wantonness are revealed in the sensuality and voluptuousness of a style whose chief characteristics are elegant short sentences and soft rhymes; its emptiness, its tendency to inflation, stand out in the pompousness of the other style. Although both these styles appear with the beginnings of Asianism, the elegant style is more pronounced in the man who is generally known as the "*archegetes*" of Asianism, Hegesias of Magnesia.

Dionysius of Halicarnassus⁴ dates Asianism from the death of Alexander the Great. Hegesias was flourishing not long after this event. The elegant style, as represented by Hegesias, contained the following innovations:—

1. The long, flowing period of Isocrates and Demosthenes was abolished. Short, choppy sentences were substituted. This feature became an important factor in the history of style.

2. These short sentences were so constructed that every sentence had a marked cadence, oft-times of a lascivious

⁴ De Antiquis Oratoribus 1 ff.

character. Hegesias was over-fond of the ditrochaeus (— ∪ — ∪) at the end of the sentence.⁵ In order to attain the desired rhythm, the Asiatics did not scruple to employ expletives and to use word-arrangements unwarranted from any standpoint, linguistic or practical. These rhythmical speeches, recited in a modulated voice, frequently took on the regularity of a chant.

3. The phraseology in every case put a premium on the exceptional. Meaningless metaphors and insipid circumlocutions abounded. *ἡ κατ' οὐρανὸν μερίς*, for instance, was used for simple *οὐρανός*. Verbal witticisms found frequent employment. Hegesias made the Olynthians, on the occasion of the destruction of their city, say; "*ὄνομα κατελάβομεν πόλιν καταλιπόντες*" and Alexander, at the destruction of Thebes: "*τὸν γὰρ μέγιστα φωνήσαντα τόπον ἄφωνον ἡ συμφορὰ πεποίηκε.*"

These eccentric characteristics indicate from what elements of the old heritage Asianism drew. The short, equi-syllabled, carefully-measured, strongly-rhythmed sentences; the verbal witticisms readily assuming an antithetical form; the highly poetic words; the audacious metaphors—all are found earlier in Gorgias and his comrades.

The Second Asiatic style is thus described by Cicero:⁶ "*aliud genus est non tam sententiis frequentatum quam verbis volucre atque incitatum, quali est nunc Asia tota, nec flumine solum orationis sed etiam exornato et facto genere verborum; in quo fuit Aeschylus Gnidius et meus aequalis Milesius Aeschines, in eis erat admirabilis orationis cursus, ornata sententiarum concinnitas non erat.*" This pompous output of rhetorical agility has been described as a dithyramb in prose⁷, a strange, ranting kind of grandiosity which finds expression in a lofty style and yet withal is not outspoken. Specimens of this style⁸ teem with words highly poetic or newly constructed; the hiatus is avoided with a severity that tries to outdo Isocrates; the position of the words is completely at the mercy of the rhythm.

⁵ Cf. Cicero, Brutus 286; Dionysius, De Compositione Verborum, Chapter XVIII.

⁶ Brutus, 325.

⁷ Norden I, 145.

⁸ For examples cf. Norden I, 141—145.

Distinct threads of the Second Asiatic style lead back to the old sophistic prose. It is not that the rhetors of Asia deliberately chose certain of the earlier sophists as models, but these Asiatics were pressed by their own predispositions into the display of passionate pathos and fantastic grandness. They used the weapon already forged for such expression by Gorgias, Hippias, and Alcidas—bacchantic, dithyramb-like prose, varying in its degree of abuse according to the personality employing it. One needs but to compare the turbulent, dithyrambic bombast in the speech of Hippias⁹ and the insufferable flourishing in the fragments of Alcidas¹⁰ with the remains of the Asiatic style, both First and Second,¹¹ to appreciate the connection of Asianism with the old sophistic prose. Asianism was the school of Gorgias and his fellows descended upon and adapted to the times and temper of Third Century Asia Minor.

Asianism spread so rapidly that by 300 B. C., or only 23 years after Alexander's death, it prevailed in rhetoric. In so short a period of time it could not have developed so completely. The germs had been there since Gorgias' day and in the character of the Asiatic Greeks. When Demosthenes was still delivering his *Philippics*, Asianism was gathering force. With the loss of liberty and forensic opportunity the tradition of Gorgias picked up its belongings and went to Ionia where an effete, superficial people welcomed it and moulded it to their own sensuous pattern. One must not get the impression that Asianism went blazing through the world soon after its triumph in the field of rhetoric. The Alexandrian Age was a learned age primarily, and rhetoric was under an eclipse. It lived in schools throughout the Greek world even as the Classics live in modern schools—as a discipline of education. It flourished quietly in Asia Minor and gathered strength in the rest of the world as the luxury and leisure of Alexandrian days drew men from the realities of existence and made the Hellenic world progressively superficial. With

⁹ Plato, *Protagoras*, 336 ff.

¹⁰ Aristotle, *Rhetoric*, III, 3.

¹¹ Norden, I, 135—139, 141—145; Susemihl II, 448—516.

the coming of prosperity to the later Roman republic, the Romans flocked to Asia Minor for instruction. For a short time this show-oratory was transplanted to Rome, but unable to cope with the problems of the Republic, it withdrew to the East. With the coming of the Empire, however, and the loss of liberty of speech at Rome, Asianism swept over the world of culture, feeding on those elements of social and political degeneration that had fostered its growth in Asia Minor. By the middle of the First Century A. D., Ephesus, Smyrna, Miletus, and Mytilene were become world-centers for the instruction of rhetoric, and the sophist was a great economic asset to his city. But in the full tide of its new success, the extravagant excesses of Asianism brought to a head a reaction which had been gathering long before.

Formal Asianism is dated from the death of Alexander, or from around 300 B. C. It had run its course about a century before a counter-current was distinctly felt. Shortly after 200 B. C. that reaction set in known as Atticism to literary history. And yet its beginnings were not so much a natural reaction from an extreme as a natural love for the old Attics and all their works. Asianism, despite its extravagance, was not dispersed enough in the beginning, and national disintegration and Alexandrian softness had not spread far enough to awaken that violent recoil which these characteristics afterwards caused. The learned Alexandrian Age lived on the products of classical Greece. The germs of an Atticistic reaction were bound up in the very tissue of Alexandrian times. *μίμησις* was the watch-word—imitation of those creative epochs that ended with Demetrius of Phaleron. In its beginnings Atticism was probably unconscious of its reactionary character. It proceeded almost necessarily from that classical movement which, as a result of the exertions of the great savants at the courts of the Greek Orient, spread to every province of literature. That at Alexandria, where men had so sentimental an interest in the old Attic poets, men should have ignored the old Attic orators is unthinkable. In the beginning then the extremes of one movement did not call forth the other. There was nothing of propaganda about them. The courts of Alexandria and Pergamus applied themselves passionately to that archaic-

classical tendency that featured all their intellectual activities. The Asiatics moulded the heritage of Gorgias into the natural expression of a brilliant, frivolous people. About 200 B. C. their purposes for the first time formally cross when Agatharchides of Alexandria and Neanthes of Pergamus attacked Asiatic rhetoric.

About the middle of the First Century B. C. this reaction, by means of which uniformity of rule took the place of individual preference and Attic moderation took the place of unbridled emotion, had gained the victory in the learned circles at least. Asianism, that "drunken," "frenzied," "sick," "vulgar," "whorish" eloquence, in the words of its opponents, was pronounced the worst of literary and linguistic abuses. The Atticists believed that they possessed the exact pattern of the Attic manner. In this it may be seen that the reaction against Asianism in its developed form was only partially a protest against the violation of good taste: sentiment was also a factor—a sighing for the glories of the past.

Asianism did not die out under these attacks. Asianism had an interior authorization. It was the natural expression of a people, no matter how superficial they might be. Its existence was in accord with the highest law of literary development, the law of continuous progress. Whether this progress was for better or for worse militates not at all against its authority. This interior sanction Atticism did not have. It sprang from a learned antiquarianism. It grew on the excesses of Asianism. It finally triumphed because the literature became dominantly antiquarian. But in its triumph Asianism had a part, as we shall see. And pure Asianism still continued to be cultivated long after Atticism had become the vogue. For it had an interior authorization which could only fail with a change of taste in the people who first fashioned it.

A long war now followed between the two movements. By the time of the empire these two stylistic tendencies were clearly differentiated. The Atticists were properly enough called *οἱ ἀρχαῖοι* and the Asiatics, *οἱ νεώτεροι*. Each of these two schools had gradations. Among the Atticists Demosthenes held the highest place as an orator and Plato rather than Isocrates became the model for the panegyric style. Even

the historians copied the old patterns; Xenophon, Herodotus, Thucydides, and in extreme cases even Hecataeus. There were thus all variations from the Moderates to the Hyper-Atticists. The modernistic Asiatics were all of them influenced by the new rhetoric, but differed in the measure wherewith they abandoned themselves to it. The extremists were veritable continuators of the old Gorgian "Sophistic" with all its Asiatic out-growths. The most temperate wrote in the Asiatic style, but restrained themselves from its degeneracy. A third group even sought to compromise between the old and the new styles. To this last group belonged the better representatives of what became the Second Sophistic.

All this time Asianism had been practiced in the East and, upon the restoration of peace under Augustus, it enjoyed great popularity. If anything the study of rhetoric became more superficial. The Asiatics swarmed through the Orient, putting practice before theory and facility before taste. In the peace and leisure which began to settle over world-society in the latter half of the First Century A. D., these traditional exercises first awoke to a quickened intellectual life and took on a new brilliance in the rich commercial Greek cities of Asia; especially at Smyrna, Ephesus, Miletus, and Mytilene. Important orators and oratorical teachers came forward to whom auditors and disciples streamed. Mutual commercial jealousies ages old now found a new opportunity, and the Greek cities of Asia strove to outdo one another in the splendor and fame of their schools. To dabble in rhetoric became the fashion and passion of this rich and idle people. To their schools came men for instruction from all parts of the world. It was the extravagance that attended the second revival of Asianism that produced so violent a reaction in Atticism. At the juncture of the First and Second Centuries A.D., Quintilian and Pliny the Younger raised the banner of classicism at Rome. They gathered together all the pent-up protests and archaistic tendencies that had come down from Alexandrian times and, drawing new strength from the ever-increasing abuses of Asianism, began to strive for a return to the essentials of rhetoric and a study of classic models in other fields. Disgust at the Asiatic excesses now

fostered a tendency which led straight back to the golden days of Attic culture; a wide-spread worship of Attic purism and everything connected therewith.

As a preliminary to understanding why archaistic Atticism could make headway against modernistic Asianism, it is well to recall at this point the divorce between the language of the courts and the language of the people which Alexandrian days had brought about. The higher Alexandrian poetry, through its formal, superficial, pretentious treatment of even popular materials, had produced a cleft between it and the common people. The literature of early Greece was essentially popular. But when Atticism became more and more the vogue, the artistic prose drew away from the people with a romanticized and learned superciliousness which later became the main-spring of Byzantine literature. The people became more and more themselves for themselves. They became resigned to influences essentially distinct from contemporary culture. Fostered mainly in the court circles and in circles equally learned emanating from the courts, the literary ideals of the time were peculiarly adapted to the encouragement of Atticism. This style-ideal, therefore, finally carried its point. It produced a fateful dualism between the language of literature and that of everyday life which has endured to the present day. Atticism, like Alexandrianism generally, was the language of books, the natural expression of sterility. It was an artistic mimesis; archaistic collections of literary reminiscences patched-up and repaired with the help of purists. This forcing back of the literary language for several centuries was not accomplished without varying degrees of violence to good taste. Thus many authors of the time threw poetic expressions and phrases profusely about because they were Attic and stood in the lexica. Atticism gradually grew down to and into the Empire, when the revival of Asianism gave it its opportunity. All literary norms were now set up at court, the center of absolute authority. Atticism was favored there, and thus the imperial patronage reinforced the possibilities presented by the excesses of Asianism.

CHAPTER II

THE NEW OR SECOND SOPHISTIC¹

The world of Hadrian and the Antonines was a peaceful world. Its quiet was rarely disturbed. Greece beckoned men as the fountain-head of culture. Northern Italy afforded pleasant landscapes for country homes. The charms of Athens, Naples, Rome were the mainsprings of a pleasing cosmopolitanism. Greeks lived in Rome and in the provinces. The emperors regularly courted the favor of Grecian authors, caused them to dedicate their works to them, appointed them as secretaries and as tutors of their children. Men turned their eyes backward and over the prosaic present was spun the web of a brilliant past.

The conflict between the old and the new styles proceeded with the old style in the ascendancy. But between the extremes of Asianism and Atticism, at the beginning of the Second Century A. D., a third intermediate course developed. In a sense the Second Sophistic was Asianism crowned with Atticism; the reduction of Asiatic exuberance to the discipline of Atticized grammar; the mingling of incompatible with incompatible; a brilliant hodgepodge in which Atticism dominated, but Atticism permeated with the rhetorical fireworks of Asia. Hadrian found pleasure in the works of Ennius, and then composed in the style of the novelli poetae. This was a far cry from the Fifth Century B. C., but it was probably the best compromise that could be struck between the desire to be Attic and the Asiatic temper of the day.

As far as oratory is concerned, the Second Sophistic may be described as the epideictic show-oratory of Asia upon which

¹ On the New or Second Sophistic, cf. Norden I, 351—391, Schmid I 27ff; Rohde 310 ff; Meridier, 7—47; Susemihl, II 448—516; Arnim, 4—114.

a romantic Atticism had been super-imposed. It is very doubtful whether this Atticism alone could have developed the astounding parade-speeches of the Second Sophistic. The Atticists were vain enough for such a venture, but their vanity would probably have found an outlet in written discourses. The virtuoso-declamer is a product of Asia Minor.

But it is an error to confine the Second Sophistic to oratory or style. It is because all its exertions are subordinated to this higher one of style and because of its traditional connection with the old sophistic art-prose that one may make this mistake. It seizes and conquers wider fields. It pursues all branches of culture in speech and written discourse, religion and art and habits of life, that seem to revive the idealized past. It even gives an impetus to the old religion in the Second Century A. D. by artificially awakening old forms of faith and worship. Neo-Platonism, the fairest product of this reactionary religious phase, shares a characteristic common to the whole Sophistic: it is too burdened with all the heritage of Greek literature and culture.

The Second Sophistic, so far as it is concerned with science, without producing anything new, lives on the treasures of Alexandrian research. It owes its abundance of Attic purisms solely to the philology extant in Alexandrian traditions. Thus it is easy to understand how many Hellenistic elements crept into, or remained in, this classicized culture.

The important position enjoyed by the Sophistic in the time of the Empire is almost too much for the modern mind. But if we try to transpose ourselves back into the feelings of a company which had nothing better to do than to discourse, which saw the accepted intellectual amusement in the charm which the spoken word exercised upon the ear, which possessed a considerably higher average of culture than is found today; which was predisposed by long prosperity, progressive degeneration, and traditional rhetorical training to welcome the show-oratory of revived Asianism, which inherited from the Alexandrian age a sentimental veneration for Periclean Athens, then our surprise vanishes.

In the newly awakened school life of the Second Century, the Sophists assume leading positions. Besides their school-

courses, they hold travel-lectures—not as the old sophists, for objective instruction, but solely as a medium of display. Thus they execute a carefully polished parade-speech upon an imaginary subject from classical times. Improvisations are offered on subjects which the audience suggests. At times two sophists come to an *ἀγών* in such exercises. The delivery, in voice and gesticulations, is thoroughly theatrical and exercises even upon an audience knowing no Greek a strange fascination.

On the other hand, sophists gradually rise to occupy public offices in communities and at court. From the fees of pupils, from the steady municipal or civil salary for their teaching activity, from special privileges showered upon them by the emperors, enormous incomes come to them. The more the rhetorical activity penetrates the center of intellectual life, the higher becomes the social position of the rhetorical professors. Their munificence manifests itself variously in foundations and donations, public buildings, and festivals. Even in their philanthropy vanity and a desire for display move them more than actual social needs.

Thus while Asianism and Atticism still flow along as two distinct streams, their side-currents mingle to form in the time of Trajan a river whose sweep in an increasing degree becomes the master-current down to the close of antiquity. The brilliancy, the artificiality, the long-developed parade-speech of Asia Minor crossed with the romantic yearnings of decadent, subjugated Greece for a taste of her former glories—men forgetting that the glories of Greece arose from the strife of real life; that their imitation of these glories depended upon the laborious exactness of Alexandrian research; that research, however exact, is a record, not a reality.

We can understand, then, how these people with all their energy and brilliancy went to such extremes. Life was so orderly, the administration of the provinces so strict and excellent, the activities of the cultured classes so circumscribed, the world so artificial that people, starving for self-expression, went mad. Kept from action, they concentrated on form, and wealth of phrase and poverty of thought presented the illusion of a pure Attic that was always a phantom of the study-room.

The reformed oratory of the Asiatics had certainly an object noble and honorable enough and a field useful and serious enough for its legitimate development in legal trials, municipal and provincial business, and serious lectures. But to this matter of fact field it could not confine itself. The sentimental, imaginative, repressed Hellenist, in looking back and longing for Greek eloquence in her hey-day, also longed for the mighty occasions that had called forth the Philippics of Demosthenes, and these mighty occasions were not to be had in the prosperous, well-governed Second Century. Since the mighty occasions did not exist, he did the next best thing. He imagined them in his intense desire to become a new Demosthenes, a new Isocrates, a new Thucydides, a new Herodotus. So he combated tyrants dead four hundred years, mourned over the fall of cities which were enjoying a second lease of life, lashed and tore and raved about in an oratorical Utopia before leisurely audiences who came as to the theater. Oratory became a theatrical fiction, an empty pageant that strove more and more to dazzle as it became less and less a novelty. In their improvising the sophists oft-times trotted out on parade well-decked common-places previously prepared and everywhere applicable. By rapidly linking these together and with the proper voice and gestures they convinced their hearers that this was the way that Demosthenes damned Philip or Lysias lashed Eratosthenes.

The Sophistic had two periods of brilliancy, separated from each other by a period of eclipse. The first floruit extended from Hadrian or Trajan to Gordianus III. After the latter's reign all Greek culture for almost a century was jeopardized by the stirring of political strife. The second period of brilliance begins with Constantine and endures to the end of antiquity. The historian of the earlier period is the second Philostratus; of the latter, Eunapius. Their biographies are our only compensation for the great losses in artistic prose literature of these times. Of most of the Sophists, nothing has come down to us and several of the most celebrated are for us mere names. In the canon of the Ten Sophists, corresponding to the number of the canonical Attic orators, were placed Dio Chrysostom, Nicostratus, Polemo, Herodes Atticus, Philostratus,

Aelius Aristides, and probably Libanius, Themistius, Himerius, and Eunapius.

Despite its extravagances, the Second Sophistic was of incalculable value. By it the tradition of the old classical Greek literature was conserved down and past the Fourth Century in the schools of rhetoric where Basil, Gregory, and Chrysostom studied. It made for a purer Atticism. It preserved many classics which would otherwise have perished. Hardly a line of Aristophanes would now be available, had not the sophists considered him a classic. On the other hand, witness the mutilated condition of the immensely popular Menander, whom the sophists passed by as non-classical.

The most curious result of the Second Sophistic is that it furnished the ground-work for the romance. The sophists, in their striving for over-nicety, drew upon the gorgeous diction of the Alexandrian poets,—the elegy, idyll, toy-epic. To furnish a new setting for their oratorical display they frequently borrowed the amorous themes of Alexandrian poetry—laudatory speeches of gods and heroes, intricate descriptions of pastoral scenes, roses, hyacinths, nightingales, swans, muses, swallows, flutes, rivers, springs, the laurel, the sun, the stars, the Nile, works of art. Averse to treating practical subjects and bent upon stirring the emotions and imagination, they introduced themes of a passionate, violent, or bloody nature. The rhetors gloated over scenes portraying the wildest conflicts of unbridled passion and violence and over themes of a highly pathetic, sentimental, even suggestive turn; varying these at times with accounts of imaginary long travels involving a vast display of geographical allusion. From these discourses on seductions, rapes, separations, attacks of pirates, recognitions, the Greek mind acquired a taste for improbable adventures and multiplied incidents and conflicts extraordinary. The long love-romance was the result of a union of fabulous travels with all the hair-raising incidents of adventurous love-stories.

From erotic themes borrowed by the Sophistic the rhetors developed the fictitious love-letter—a very suitable vehicle for the portrayal of excited love-passion and the author's skill. These love-letters were a recognized convention of later Greek novels. Indeed they played the major role in many novels, the

love-plot being a mere framework whereon the sophist displayed all the extravagances of the Sophistic in epistolary elegance.

Of the three periods of the Sophistic, the third, beginning with Constantine, has a special interest for us. The representative sophists of this period are Libanius, Himerius, Themistius, and Julian of Cappadocia. Although it was diffused through all the provinces of the East and officially established in the imperial capitol at Byzantium, Athens, where rhetorical training had continued from the days of Gorgias, was the chief center of the movement. Libanius, the most celebrated Sophist of the time, the teacher of Basil, Gregory, and John Chrysostom, wrote that "Athens and Antioch held aloft the torch of rhetoric; the former illuminating Europe, and the latter, Asia." At the University of Athens Basil, Gregory of Nazianzus, and Gregory of Nyssa were fellow-students.

By the end of the Fourth Century Athens had totally declined, and with it declined the Sophistic. Though historically bound up with paganism, the advent of the first Christian emperors did not injure the exterior condition of the sophists. Of the Emperor Julian, with his pagan leanings, the friends of sophistry entertained high hopes. After Julian's death, 363 A.D., appear many laments over the decline of culture and rhetoric. Libanius mourns over the desertion of young students to the law school of Berytos, over the diminishing influence of parents in the intellectual development of their sons, over the possibility that people uneducated and incapable of oratory may be placed in high public offices. In his thirty-first oration, he addresses himself to the Council of Antiochaea to obtain an improvement in the material lot of the lesser rhetorical masters. Thus the Sophistic passes with the Fourth Century. In the Fifth Century there was an unimportant revival in the school founded by Procopius at Gaza, but long before Justinian closed the schools of heathen philosophy (529 A.D.) it had run its feeble course.

The Second Sophistic is not then a phase of a rhetorical epoch. It is itself an epoch of pagan rhetoric, a lineal descendant of Gorgias and the Fifth Century B. C. operative in the Fourth Century A. D. in all circles of culture, Christian and Pagan. The extent of its influence on the style of St. Basil's sermons is the quest of the following pages.

CHAPTER III

MINOR FIGURES OF RHETORIC

From what has gone before, an obvious division of the figures of rhetoric suggests itself. The Second Sophistic, which dominates literature so thoroughly in the time of St. Basil that its name describes the epoch, has its antecedents in the Fifth century B. C., and howsoever the First Sophistic may differ from the Second, the tradition of the First is represented in the Second by those devices at least which constitute the one the ancestor of the other. The Second Sophistic created some new devices, others already existing it made its own by its peculiar development of them, while a still larger group it simply included as embellishments of style. These facts indicate the following division of the figures for purposes of exposition:

I. Minor Figures of Rhetoric (including minor figures receiving a peculiarly sophistic development).

II. Figures and Devices peculiar to the Second Sophistic¹ as either its creations or adaptations.

On the basis of a common characteristic, the Minor Figures of Rhetoric may be grouped as follows:—

1. Figures of Redundancy.
2. Figures of Repetition.
3. Figures of Sound.
4. Figures of Vivacity.
5. Devices of the Court-room and the Public Assembly.
6. Minor Figures Sophistically Developed.

1. Figures of Redundancy in some way represent the paraphrase of an idea through more words than are necessary,

¹ This second group will be discussed in Chapter IX.

for purposes of ornament and amplification. The following classification is used here:

a) Periphrasis—redundancy proper—the distribution of an idea over unnecessary words without elaborating the thought—*τὸ ἡλιακὸν σῶμα*—Hex. 6, 51 C.

b) Pleonasm—the joining of several words or phrases which have about the same meaning. Two words thus joined constitute the commonest variety.—*νωθρὸς ἐστὶ καὶ ὀκνου πλήρης*—Hex. 9, 87 A.

c) Ars is and Thesis—the presentation of an idea first negatively and then positively, the positive idea being introduced by *ἀλλὰ*—*οὐκ εἰς τὸν τυχόντα τόπον, ἀλλ' εἰς τὸν ναὸν*—Ps. 44, 169 A.

d) Ars is and Thesis (positive-negative)—the presentation of an idea first positively and then negatively.—*γέλωτα ἀγούσης ἐν τῷ παλαίῳ, οὐ στέφανον*.—Quod Mundanis, 166 E.

2. Figures of Repetition refer to the intentional repetition of entire words in certain well-defined places. Such devices have little to do with emphasis. Their purpose is rather artistic. Their skillful employment produces something of a musical quality.

a) Anadiplosis—the repetition of the same word within the same clause.—*τότε δὲ, τότε*—Advers. Iratos, 84 D.

b) Epanaphora—the repetition of the same word or words at the beginning of two or more consecutive cola.—*νῦν—, νῦν—*, —Hex. 1, 3 B.

c) Antistrophe—consecutive clauses end with the same word or words.—*ἤκούετο Γόρδιος· ἐθεωρεῖτο Γόρδιος*—In Gordium, 145 D.

d) Anastrophe—one clause begins with the last word of the preceding clause.—*καὶ πρὸς τὸν θεὸν ὧν· ὧν, οὐχὶ προσγενόμενος*.—De Fide, 132 A.

e) Kuklos—the repetition of the initial word of a sentence or period as the concluding word of either the succeeding clause or the succeeding sentence.—*ἕτερον γένος τὸ κητῶδες καὶ τὸ τῶν λεπτῶν ἰχθύων ἕτερον*—Hex., 7, 64 C.

f) Climax—the repetition of the last word of the preceding clause through several succeeding clauses of a period.—*μήτε οὖν ὁ πλούσιος τὸν πένητα ὑπερηφανείτω, μήτε ὁ πένης τὴν δυναστείαν τῶν εὐπορούντων ὑποπτησέτω· μήτε οἱ υἱοὶ τῶν ἀνθρώπων τοὺς γηγενεῖς ἐξουθενείωσαν, μήτε οἱ γηγενεῖς etc.*—Ps. 48, 178 C.

g) Repetitive Paronomasia—the rhetorical repetition of the

same word in the same sense.—*ὑπερ πολλαχοῦ μὲν τῶν νήσων, πολλαχοῦ δὲ τῶν παραλίων τόπων ἔξεστιν ἱστορῆσαι.*—Hex. 4, 39A.

3. Figures of Sound also have an element of repetition, but here the words need only approximate one another in sound, and their position is not precisely fixed.

a) Paronomasia—a similarity in the sound of words of the same root, plus a dissimilarity of sense. Their relative position in the cola is not important.—*ἐπὶ συμμαχίαν ἔλθων πολέμον εὗρεν. ἀλεξιφάρμακα περιέητων,*—Ps. 14, 108B.

b) Polypoton—a repetition of the same word in different cases, either directly or after an interval.—*ἵππον μὲν γὰρ ἵππον ποιεῖται . . . καὶ λέοντα λέοντος*—Hex. 9, 81B.

c) Alliteration—the recurrence of the same initial letter or letters in succeeding words. Only rarely the succession is not immediate.—*πάλιν πανδημεὶ πάντες*—Hex. 7, 67B.

d) Assonance—succeeding words end in similar sounds.—*τὴν ἀνάπαισιν ἔχουσιν*—Hex. 2, 17D.

e) Parechesis—a similarity in the sound of the words of different roots plus a dissimilarity of sense.—*νῆξ βαθεῖα καὶ νόσος βαρεῖα*—In Divites, 60D.

4. Figures of Vivacity in this study include all those figures whose chief mission is to lend a vivacious and sometimes dramatic effect to a passage.

a) Asyndeton—the ellipsis of grammatical connectives to attain energy of style.—*ἡ μακαρία φύσις, ἡ ἀφθονος ἀγαθότης, τὸ ἀγαπητὸν πᾶσι τοῖς λόγου μετεληφόσι, τὸ πολυπόθητον κάλλος, ἡ ἀρχὴ τῶν ὄντων, ἡ πηγὴ τῆς ζωῆς, τὸ νοερὸν φῶς, ἡ ἀπρόσιτος σοφία, οὗτος etc.*—Hex. 1, 3E.

b) Polysyndeton—the repetition of conjunctions for cumulative effect.—*τῷ κόσμῳ καὶ ἀγγέλοις καὶ ἀνθρώποις.*—In XL Martyres, 156C.

c) Rhetorical Questions—questions asked for effect and not for information.—*ποία ἀκοὴ τοῦ μεγέθους τῶν λεγομένων ἀξία.*—Hex. 1, 1A.

d) Exclamatio—an exclamatory utterance—*ὦ τοῦ θαύματος.*—In XL Martyres, 155B.

e) Parenthesis—the interruption of the development of a sentence by intervening clause or clauses, sentence or sentences.—(*πῶς γὰρ οἱ καταβάντες εἰς ἄδου;*)—Deus non est auct., 77A.

f) Hypostrophe—the orator catches up the thread of the narrative after a parenthesis and makes a fresh start by either repeating the subject or adding the demonstrative.—*ὁ γὰρ ὑποκείμενος τῷ φύλλῳ κόκκος () τοῦτο σπέρματος ἔχει δύναμιν*—Hex. 5, 45 B.

g) Litotes—the emphatic affirmation of an idea through the negation of its opposite.—*οὐ μικρῶς*—In Barlaam, 138 E.

h) Irony and Sarcasm—: irony, wherein the speaker clothes his thought in a form that literally expresses its opposite; sarcasm, irony plus personal enmity or scorn.—*δεικνύωσαν ἡμῖν οἱ τὰ πάντα δεινοί*.—Hex. 3, 29 B.

5. Devices of the Court-room and the Public Assembly here refer to those peculiar devices of the old rhetors forged for a practical rather than an artistic effect. Their manner of development affects the style of a passage wherein they are used, adding something of the dramatic to it.

a) Diaporesis—a pretended doubt as to where to begin, where to leave off, especially what to say.—*τί οὖν ποιήσομεν*—In Mamantem, 185 C.

b) Epidiorthosis—the correcting or restricting of a previous assertion.—*μᾶλλον δὲ αὐτὸ τὸ κακὸν*—Hex. 2, 15 C.

c) Prokataleipsis—a real argument is seriously anticipated or overthrown.—*καὶ πῶς δυνατόν, φασί, τοῦτο γενέσθαι, ψυχὴν κατώδυνον συμφοραῖς, καὶ οἰονεὶ περικεντυμένην τῇ αἰσθήσει τῶν ἀλγεινῶν, μὴ πρὸς θρήνους ἐκφέρεσθαι καὶ δάκρυα, ἀλλ' εὐχαριστεῖν ὡς ἐπ' ἀγαθοῖς τοῖς ἀπευκταίοις κατὰ ἀλήθειαν*;—In Julittam, 36 C—D.

d) Paraleipsis—while pretending to pass the point over in silence, the speaker manages to say all that he desires.—*καὶ τί δέ; τοὺς ἄλλους ἀπαριθμεῖσθαι οὓς αἱ Ῥωμαῖοι γενώσι τὰ ὑπὲρ τῆς ἐνδοτάτω Σκυθίας ὄρη*;—Hex. 3, 28 A.

e) Prosopopoiia—that form of statement in which the speaker places a long or short speech in the mouth of another, whether that person is actually before him or is merely feigned.—*πῶς οὖν κατὰ γένος, φασίν, ἡ γῆ προφέρει τὰ σπέρματα, ὅποτε σῆτον πολλάκις καταβαλόντες, τὸν μέλανα τοῦτον πυρὸν συγκομίζομεν*;—Hex. 5, 43 E.

f) Dialektikon—the speaker elucidates a point by a combination of question and answer.—*πῶς δὲ πρῶτον σωθῆναι εὔχεται ἐκ τῶν διωκόντων, εἴτα ῥυσθῆναι; ἡ διαστολή σαφῆ ποιήσει τὸν λόγον*—Ps. 7, 99 A.

g) Hypophora—the raising of an objection for the sake of immediate refutation.—*πλήκτης; ἀλλ' ἀνὴρ. πάροις; ἀλλ' ἠνωμένος κατὰ τὴν φύσιν. τραχὺς καὶ δυσάρεστος; ἀλλὰ μέλος ἤδη σόν, καὶ μελῶν τὸ τιμώτατον.*—Hex. 7, 68 B.

h) Prodiorthosis—a promise to be brief.—*πολλοὶ τεχνῖται . . . οἱ τὸν λόγον ἡμῶν συντέμνουσιν, ἵνα μὴ ἐπὶ πολὺ τῆς ἐργασίας ἀφέλκωνται.*—Hex. 3, 22 C.

6. Under Minor Figures receiving a peculiarly sophistic development are here grouped those figures whose use in St. Basil's time admits of that extravagance and poor taste which characterize largely the Second Sophistic.

a) Hyperbaton—a transposition of words from their natural order, sometimes for emphasis, but generally for elegant affectation.—*ἡ τῆς συναγωγῆς ἐμφαίνει προσηγορία*—Hex. 4, 36 C.

b); Hendiadys—the placing on an equal grammatical plane two expressions, one of which is logically subordinate to the other.—*οἱμοὶ δοκοῦσι μὴ συνειδότες τινές, παραγωγῆς τις καὶ τροπολογίας σεμνότητά τινα ἐκ τῆς οἰκείας αὐτῶν διανοίας ἐπεχείρησαν τοῖς γεγραμμένοις ἐπιφημίσαι.*—Hex. 9, 80 E—81 A.

c) Adjective Substantive Abstract—an idea properly adjectival is raised to substantive rank as an abstract noun.—*πρὸς τοὺς φαύλους τῶν λόγων*—Ad Adolescentes, 175 D.

d) Paradox and Oxymoron—an expression self-contradictory when separated from its context.—*ἀνευ γῆς φυτεύεις· ἀνευ σκορᾶς θερίεις*—Ps. 14, 113 C.

e) Hyperbole—emphasis and comparison through exaggeration.—*βουνὸί τινες σάρκινοι* (likening elephants to hills of flesh).—Hex. 9, 86 A.

f) Antonomasia—the designation of a person by one of his qualities or accomplishments.—*τοῦ κτίσαντος.*—(for God)—Attende Tibiipsi, 24 A.

g) Antimetathesis—the repetition of the same word in a sentence, with a different meaning.—*ἀλλ' ἀπὸ ὧης* (life on earth) *εἰς ὧην* (life in heaven).—In Gordium 148 C.

CHAPTER IV

FIGURES OF REDUNDANCY

a) PERIPHRAISIS.

Periphrasis in prose—the representation of an idea through deliberate verbal turgescence—goes back to Gorgias at least.¹ Isocrates, in his development of the period, gave periphrasis a sanction which the excesses of Gorgias had denied to it. This unnecessary fullness of expression, this “padding” for grand effects, became incorporated into the tradition of the schools. In the rhetoric of the Empire the vanity of the rhetors and the poverty of real themes emphasized the tendency of the times to out-do Attic masters in many of their collective peculiarities. One must not forget that other tendency equally characteristic of the times towards loss of inflection and simplification of syntax. This fact accounts for many expressions which, judged from Attic standards, are decidedly pleonastic.² Thus, of the multitude of examples found in Basil’s sermons, a careful review has eliminated many. The uncertain line separating the grammatical from the rhetorical makes any treatment of the figure, at best, subjective.

The following are representative examples:

- οὐκ ἁμαρτήσεις τοῦ προσήκοντος—Hex. 2, 15 E. ☩ οὐκ ἁμαρτήσεις.
- τῶν ποταμίων ὑδάτων—Hex. 4, 39 A. ☩ τῶν ποταμῶν.
- τοῖς ἐν σαρκὶ ζῶσι—Ps. 7, 103 A. ☩ τοῖς ζῶσι.
- εἰς λήθην ἦλθετε—Ps. 29, 127 B. ☩ ἐπελάθεσθε.
- τοῖς ἔχουσιν ὧτα κατὰ τὸν ἔσω ἄνθρωπον—Ps. 44, 159 D.
- τὴν συνηγορίαν τοῦ λόγου πληρώσω—In Julittam, 35 D. ☩ συνηγορήσω.
- εἰς ἐννοίαν ἔρχομαι—Contra Sabellianos, 194 E. ☩ ἐννοῦμαι.

¹ Cf. Plato; Gorgias 456 A—457 C and the fragments of Gorgias in Blass, Antiphontis Orationes, 150 ff.

² Cf. Trunk, 29.

Excellent examples may be found in the following places. Hex. 1, 6C; Hex. 2, 14C; Hex. 4, 38E; Hex. 5, 45B; Hex. 6, 59C; De Jejunio 2, 11A; In Julittam, 136D; In Gordium, 143B; Ad Adolescentes, 184E.

FREQUENCY OF PERIPHRAIS IN THE SERMONS.

Hex.	1	(530)	14	De Jejunio 2	(330)	3
"	2	(507)	12	Attende Tibiipsi	(480)	5
"	3	(579)	25	De Grat. Act.	(459)	2
"	4	(393)	7	In Julittam	(580)	6
"	5	(570)	17	In Illud Lucae	(406)	3
"	6	(746)	24	In Divites	(601)	5
"	7	(425)	8	In Fam. et Siccit.	(584)	4
"	8	(572)	9	Deus non est auct.	(598)	7
"	9	(507)	11	Advers. Iratos	(452)	2
Ps.	1	(449)	5	De Invidia	(359)	—
"	7	(541)	14	In Princip. Proverb.	(895)	5
"	14	(372)	3	In Sanct. Baptisma.	(522)	1
"	28	(636)	10	In Ebriosos	(423)	3
"	29	(418)	5	De Fide	(185)	—
"	32	(651)	7	In Princip. erat V.	(248)	3
"	33	(963)	1	In Barlaam	(141)	3
"	44	(687)	5	In Gordium	(425)	1
"	45	(407)	—	In XL Martyres	(392)	3
"	48	(682)	4	De Humilitate	(353)	3
"	59	(242)	1	Quod Mundanis.	(633)	5
"	61	(336)	—	Ad Adolescentes	(627)	1
"	114	(276)	1	In Mamantem	(244)	—
De Jejunio	1	(475)	1	Contra Sabellianos	(444)	2

The preponderance of examples found in the Hexaëmeron and in some of the homilies on the psalms may be due in part to the demands of the subject-matter in each case treated. Beyond a certain pompousness, the fullness of expression which this figure affords was a necessary vehicle in voicing fine philosophical distinctions. Such distinctions abound in the Hexaëmeron. The above table shows a liking for the figure in exegetical passages. But whether Basil was restrained or

generous in his use of it we cannot tell, for we have not the materials for a comparison with his contemporaries on this point and, did we possess statistics of the other Christian orators of the time, their value would be questionable in drawing conclusions because of the highly subjective character of such statistics on periphrasis.

b) PLEONASM.

A far more tangible evidence of Basil's tendency towards diffuseness is his generous employment of pleonasm—the juxtaposition of synonyms, whether of words, phrases, or clauses. This very rudimentary device had been used by Athenian advocates to concentrate the attention of the juries more clearly upon a desired point. It produced a kind of pause in the development of the thought and emphasized the desired point by the very time consumed in synonymous repetition. Ideas not readily grasped by a single enunciation frequently justified the use of synonyms in all epochs of Greek rhetoric. The growing tendency towards turgescence in the Isocratic tradition explains a third use of this figure.

Examples.

Cumulative emphasis:—*συναρμόζοντα καὶ τὸ πᾶν ὁμολογον ἑαντῷ καὶ σύμφωνον καὶ ἐναρμονίως ἔχον.*—Hex. 1, 8 A.

Metaphorical pleonasm:—*ἡ βρύουσα πηγὴ, ἡ ἀφθονος χάρις, ὁ ἀδαπάνητος Θεσαυρός.*—Ps. 1, 92 C.

The first phrase is amplified by its synonym:—*οἱ πρότερον διὰ τὸ ἐμβαθίνειν τῇ κακίᾳ καὶ ταῖς ἀκαθαρσίαις τῆς σαρκὸς ἐμμολύνεσθαι.*—Ps. 29, 127 B.

Synonymous clauses:—*ὅταν ἡμεῖς ἐπὶ τὸν Κύριον ἀποβλέπωμεν καὶ ὥσιν ἡμῶν οἱ ὀφθαλμοὶ πρὸς αὐτόν.*—Ps. 32, 141 B.

—*σὺ δὲ κατέχεις τὸν παραρρέοντα καὶ περιφράσσεις τὰς διεξόδους.*—In Illud Lucae, 47 D.

Time distinction:

—*ποιῶν εἰρήνην καὶ εἰρηνοποιήσας.*—Ps. 33, 153 E.

Exceedingly empty are:—*αὐτὸς ὁ εἰρηνοποιός, ὁ ποιῶν εἰρήνην.*—Ps. 33, 148 A.

—*ἐκλογὴν τοῦ συμφέροντος καὶ ἀποστροφὴν τοῦ βλαβεροῦ.*—De Grat. Act., 27 A.

—ὅτε ἦρεῖς παρὰ τοῦ Κυρίου τὴν ἐν παιδίαν, ὅτε ἡξίου γενέσθαι τέκνων πατὴρ.—In Divites, 59C.

For further examples consult Hex. 2, 16A; Hex. 8, 73E; Ps. 38, 121A; Ps. 44, 162B; De Jejunio I, 8A; Attende Tibiipsi, 16E; In Julittam, 39E; In Fam. et Siccit., 70B; Advers. Iratos, 88D; In Princip. Proverb., 100E; In XL Martyres, 155C; Contra Sabellianos, 194E.

FREQUENCY OF PLEONASM IN THE SERMONS.

Hex.	1	(530)	42	De Jejunio II	(330)	9
"	2	(507)	39	Attende Tibiipsi	(480)	24
"	3	(579)	41	De Grat. Act.	(459)	26
"	4	(393)	14	In Julittam	(580)	33
"	5	(570)	13	In Illud Lucae	(406)	9
"	6	(746)	23	In Divites	(601)	9
"	7	(425)	27	In Fam. et Siccit.	(584)	35
"	8	(572)	23	Deus non est auct.	(598)	15
"	9	(507)	14	Advers. Iratos	(452)	17
Ps.	1	(449)	26	De Invidia	(359)	6
"	7	(541)	27	In Princip. Proverb.	(895)	21
"	14	(372)	11	In Sanct. Baptisma	(522)	9
"	28	(636)	31	In Ebriosos	(423)	22
"	29	(418)	17	De Fide	(185)	3
"	32	(651)	33	In Princip. erat V.	(248)	9
"	33	(963)	50	In Barlaam	(141)	—
"	44	(687)	23	In Gordium	(425)	13
"	45	(407)	23	In XL Martyres	(392)	9
"	48	(682)	16	De Humilitate	(353)	4
"	59	(242)	7	Quod Mundanis	(633)	11
"	61	(336)	9	Ad Adolescentes	(627)	16
"	114	(276)	8	In Mamantem	(244)	2
De Jejunio I	(475)	11		Contra Sabellianos	(444)	7

Dignity and emphasis and verbal splendor are alike attained by the varying employments of pleonasm. The examples in Basil, with rare exceptions, are designed for the last of these three effects. Their number, 837 in all, bespeaks a generous but not excessive use of the figure as a whole.

c) ARSIS AND THESIS.

A third form of amplification, very common in all epochs of Greek rhetoric and designed for the same general purposes as the figures immediately preceding, is arsis and thesis—the presentation of the idea first negatively and then positively. A less common form, wherein the positive statement precedes the negative, is not mentioned by the rhetoricians, although it is often more rhetorical.³ Unless designated “positive-negative”, all references hereafter refer to the more common form.

Examples.

In four successive sentences occur the following:—οὐκ ἐν τοῖς ἰδίοις αὐτοῦ μέρεσιν, ἀλλ' ἐν τῷ πρὸς τὴν ὄψιν ἀλύτῳ.—οὐκ ἐκ τῆς τῶν μερῶν συμμετρίας, ἀλλ' ἐκ τῆς εὐχροίας μόνης.—οὐ διὰ τὸ ἀναλογούντα ἔχειν τὰ μέρη ἐξ ὧν συνέστηκεν, ἀλλὰ διὰ τὸ ἀλυπὸν τινα καὶ ἡδεῖαν τὴν ἀπ' αὐτοῦ αὐγὴν.—οὐ πάντως πρὸς τὸ ἐν ὄψει τερπνὸν ἀποβλέποντος, ἀλλὰ καὶ πρὸς τὴν εἰς ὕστερον ἀπ' αὐτοῦ ὠφέλειαν.—Hex. 2, 19 D—E.

A prolonged example:—μὴ γίνου κριτὴς ἀνισος σεαυτοῦ, μηδὲ πρὸς χάριν ἐξέταζε· εἰ μὲν τι δοκεῖς ἔχειν καλόν, τοῦτο ἐν ψήφῳ τιθεῖς, τῶν δὲ πταισμάτων ἐκὼν ἐπιλανθανόμενος, μηδὲ ἐφ' οἷς μὲν σήμερον κατορθοῖς μεγαλυνόμενος, ἐφ' οἷς δὲ πρῶην καὶ πάλαι κακῶς εἰργάσω, συγχώρησιν σεαυτῷ δίδούς· ἀλλ' ὅταν σε τὸ παρὸν ἐπαίρη, τὸ παλαιὸν εἰς ἀνάμνησιν ἀγέτω, καὶ παύσῃ τῆς ἀναισθήτου φλεγμονῆς.—De Humilitate, 160 E.

A fivefold example of the positive-negative variety.—ὦν, οὐχὶ προσγερόμενος· ὑπάρχων πρὸ τῶν αἰώνων, οὐχὶ προσκτηθεὶς ὕστερον· υἱός, οὐχὶ κτῆμα· παιγνίτης, οὐχὶ ποίημα· κτίστης, οὐχὶ κτίσμα.—De Fide, 131 E—132 A.

For further examples of the positive-negative variety, consult Hex. 1, 8 E; Ps. 1, 91 D; Ps. 29, 130 D; De Jejunio 2, 11 E; Deus non est auct., 78 E; Quod Mundanis, 163 B; Ad Adolescentes, 179 C; In Mamantem, 188 C; Contra Sabellianos, 191 B. Of the negative-positive variety representative examples may be found in Hex. 3, 23 C; Hex. 6, 52 B; Ps. 1, 95 E; Ps. 48, 186 C;

³ Cf. Robinson, 13.

De Grat. Act., 32C; In Julittam, 36B; In Sanct. Baptisma, 116A; In Gordium, 144D; Contra Sabellianos, 190 B.

FREQUENCY OF ARSIS AND THESIS IN THE SERMONS.⁴

Hex.	1 (530) 16; p-n.	2 De Jejunio II (330) 9; p-n.	2
"	2 (507) 24; p-n.	6 Attende Tibiipsi (480) 15;	
"	3 (579) 10; p-n.	1 De Grat. Act. (459) 18; p-n.	1
"	4 (393) 8; p-n.	2 In Julittam (580) 31; p-n.	1
"	5 (570) 9;	In Illud Lucae (406) 13;	
"	6 (746) 27; p-n.	1 In Divites (601) 17; p-n.	1
"	7 (425) 10;	In Fam. et Siccit. (584) 14;	
"	8 (572) 18;	Deus non est auct. (598) 23; p-n.	3
"	9 (507) 20; p-n.	1 Advers. Iratos (452) 12;	
Ps.	1 (449) 10; p-n.	1 De Invidia (359) 11; p-n.	1
"	7 (541) 13;	In Princip. Proverb. (895) 22; p-n.	3
"	14 (372) 10; p-n.	2 In Sanct. Baptisma (522) 17; p-n.	2
"	28 (636) 19;	In Ebriosos (423) 5; p-n.	1
"	29 (418) 8; p-n.	1 De Fide (185) 13; p-n.	5
"	32 (651) 20;	In Princip. erat V. (248) 7;	
"	33 (963) 28; p-n.	2 In Barlaam (141) 7;	
"	44 (687) 24; p-n.	2 In Gordium (425) 12;	
"	45 (407) 7;	In XL Martyres (392) 12;	
"	48 (682) 27;	De Humilitate (353) 17;	
"	59 (242) 8; p-n.	1 Quod Mundanis (633) 9; p-n.	3
"	61 (336) 9;	Ad Adolescentes (627) 21; p-n.	4
"	114 (276) 14;	In Mamantem (244) 10; p-n.	6
De Jejunio I (475) 16; p-n.	1	Contra Sabellianos (444) 18; p-n.	6

A certain preciseness is attained by the sharp, clear-cut juxtaposition of the positive and negative. In discussing theological questions before popular audiences, arsis was oft-times indispensable to an orator. In its cumulative form Basil shows arsis capable of great rhetorical power and efficacious for strong emphasis. But a perusal of the examples of the figure found in his pages shows that, for the most part, arsis is for Basil merely a rhetorical mannerism, a third manifestation of

⁴ p-n. refers to the positive-negative variety.

that leaning towards turgescence which the parade-orators of the Second Sophistic considered elegant.

The varying purposes of the dissertations on the rhetoric of the Empire so far produced deprive us of a standard whereby to judge the pleonastic aspects of St. Basil's style. A distinct tendency in the direction of turgescence is established, but at all events not an excessive tendency. When we consider that 1836 examples (if we include all of the somewhat uncertain instances of periphrasis in this total) occur in 563 pages of text, we are justified in characterizing St. Basil's use of the Figures of Redundancy as generous. A glance at the tables shows his use of these figures consistent on the whole. They do not, however, partake of that excess which our knowledge of the Second Sophistic leads us to expect in a faithful disciple, whose taste for grandiloquence is evident.

CHAPTER V

FIGURES OF REPETITION

a) ANADIPLOSIS.

Anadiplosis—the repetition of the same word within a clause—comes down from the poets. In Homer it is merely a device of cumulative emphasis. In the lyric and tragic poets it represents excitation or pathos. It was thus used moderately by Demosthenes.¹ Its intense, passionate feeling is generally reinforced by asyndeton. Only one example occurs in the sermons.—τότε δῆ, τότε, τὰ οὔτε λόγῳ ῥητὰ οὔτε ἔργῳ φορητὰ ἐπιδεῖν ἐστὶ θεάματα.—Advers. Iratos, 84D.

The same effect is produced by the following, wherein two successive sentences begin with the same words.—δός μοι τέκνα, ἵνα παρακούσω τῶν ἐντολῶν σου· δός μοι τέκνα, ἵνα μὴ φθάσω εἰς τὴν βασιλείαν τῶν οὐρανῶν.—In Divites, 59C.

b) EPANAPHORA.

As a mechanism of style, epanaphora—the repetition of the same word at the beginning of two or more succeeding cola—makes for emphasis by putting the repeated word first; for clearness, by forecasting the construction of the succeeding colon and thus allowing the mind of the hearer to concentrate the more upon the thought.² In its artistic repetition, it exercises a certain charm upon the ear. Even with unimportant words like τότε μὲν—, τότε δὲ—, the figure has some rhetorical value, and this value increases with the increase

¹ Sihler. Volkmann 2, 466—7.

² Rehdantz, 6.

of successive repetitions. It is found in literature from Homer down. In this study the repetition of the same word at the beginning of two or more succeeding clauses is called clause epanaphora; of two or more succeeding sentences, sentence epanaphora. The following are noteworthy examples of Basil's use of the figure:—

In clause epanaphora the very common οὐ is not without rhetorical effect, as in the five-fold arsis—οὐχ ὑπέχουσι τὰς ἀκοὰς λόγοις θεοῦ, οὐ λαμβάνουσιν αἰσθῆσιν τῆς ἐαυτῶν φύσεως, οὐ λυποῦνται... ὑπὸ τῆς ἁμαρτίας· οὐ λυποῦνται εἰς μνήμην τῶν ἁμαρτιῶν ἀφικνούμενοι, οὐ τρέμουνσι τὴν κρίσιν.—Ps. 28, 123 A. For a seven-fold example with οὐ consult Ps. 1, 91 C; for a four-fold with τὸ, Quod Mundanis, 172 E; for a five-fold with ἐπειδὴ, In Fam. et Siccit., 66 D.

A very artificial example with parison, asyndeton, and paronomasia.—λίθος ἐστὶν ὁ χρυσός, λίθος ὁ ἀργυρος, λίθος ὁ μαργαρίτης, λίθος τῶν λίθων ἕκαστος.—In Divites, 58 E.

Epanaphora of two words:—σὺ γὰρ μόνος ἔπεισας φλόγα μὴ βιάεσθαι χεῖρα· σὺ μόνος ἐκτίσω θυσιαστήριον δεξιάν· σὺ μόνος δεξιᾷ φλεγομένη τὰ τῶν δαιμόνων ἐβράβισας πρόσωπα.—In Barlaam, 141 A.

With paronomasia:—σοφὸς ὢν διὰ τὴν οἰκείαν ὁρμήν, σοφώτερος γέγονε διὰ τὴν ἐκ τῆς διδασκαλίας τελείωσιν.—In Princip. Proverb., 110 E. For a like example with polyptoton consult, In Mamantem, 185 C.

Of sentence epanaphora, the following contain interesting variations from the usual two-fold or three-fold variety: Ps. 28, 151 D and E, wherein four succeeding sentences begin with the word εἴτα; Quod Mundanis, 163 D-E, wherein six succeeding sentences begin with μηδέ.

A whole clause is used as epanaphora in the following sentences, already quoted under anadiplosis:—δός μοι τέκνα, ἵνα παρακούσω τῶν ἐντολῶν σου; δός μοι τέκνα, ἵνα μὴ φθάσω εἰς τὴν βασιλείαν τῶν ὀυρανῶν;—In Divites, 59 C-D.

Two corresponding clauses of two succeeding sentences begin with the same words:

—εἰ γὰρ τὰ πρόσκαιρα τοιαῦτα, ποταπὰ τὰ αἰώνια;
καὶ εἰ τὰ ὀρώμενα οὕτω καλὰ, ποταπὰ τὰ ὀράτα;—Hex. 6, 50 D-E.
Consult also Hex. 8, 79 B; Ps. 1, 92 E; Ps. 28, 144 B; 150 A; Ps. 61, 197 E; 198 E.

Sentence and clause epanaphora with polyptoton:

—οὐδεὶς ἐκραιπάλησεν ἀπὸ ὕδατος·

οὐδενὸς κεφαλὴ ὠδυνήθη ποτὲ ὕδατι βαρθηῖσα.

οὐδεὶς ἀλλοτρῶν ποδῶν ἐδείθη, ὑδροποσίᾳ συνών.

οὐδενὸς ἐδέθησαν πόδες,

οὐδενὸς χεῖρες ἀπηχερώθησαν, ὕδατι καταρδόμεναι.—De Jejunio 1, 7 C.

FREQUENCY OF EPANAPHORA IN THE SERMONS.

		Clause	Sentence		Clause	Sentence
Hex.	1 (530)	10	3	De Jejunio 2	(330)	3 1
"	2 (507)	8	1	Attende Tibiipsi	(480)	15 2
"	3 (565)	7	1	De Grat. Act.	(459)	9 1
"	4 (393)	4	2	In Julittam	(580)	15 1
"	5 (570)	9	1	In Illud Lucae	(406)	15 1
"	6 (746)	8		In Divites	(601)	39 8
"	7 (425)	14	3	In Fam. et Siccit.	(584)	16 4
"	8 (572)	10	5	Deus non est auct.	(598)	11
"	9 (507)	5	2	Advers. Iratos	(452)	5 1
Ps.	1 (449)	13	2	De Invidia	(359)	7
"	7 (541)	6	1	In Princip. Proverb.	(895)	17
"	14 (372)	18	6	In Sanct. Baptisma.	(522)	22 4
"	28 (636)	10		In Ebriosos	(423)	11 2
"	29 (418)	5	1	De Fide	(185)	7 1
"	32 (651)	14	5	In Princip. erat V.	(248)	10 1
"	33 (963)	10	6	In Barlaam	(141)	4
"	44 (687)	4	2	In Gordium	(425)	15
"	45 (407)	7	2	In XL Martyres	(392)	6
"	48 (682)	11	3	De Humilitate	(353)	8
"	59 (242)	5		Quod Mundanis	(633)	4 6
"	61 (336)	7	2	Ad Adolescentes	(627)	4
"	114 (276)		1	In Mamantem	(244)	16 1
De Jejunio 1	(475)	30	5	Contra Sabellianos	(444)	9 4

The elaboration of the examples quoted above and the consistent use of the figure throughout the sermons, excepting in Ps. 114 show, that St. Basil had a liking for epanaphora. Its beauty, its clarity, its emphasis alike appealed to him. Its frequency—565 examples in all—does not, however, indicate

an excessive use of the figure, judged from standards of taste far less exuberant than the Asiatic.

c) ANTISTROPHE.

Antistrophe—the repetition of the same word at the end of two or more succeeding clauses—is called by Hermogenes a device of beauty.³ Very rarely does it occur in Basil.

The following are representative examples:

—*ἡ οὐδὸς οὐκ ἔστι σὴ ἀλλ' οὐδὲ τὰ παρόντα σά*—Ps. 1, 94 E.

—*ψάλλον ἔχεις, προσφητείαν ἔχεις*—Ps. 28, 123 B.

—*νῦν δακρύεις, ἀλλ' ἐγέλασας πρότερον*·

νῦν πτωχεύεις, ἀλλ' ἐπλούτησας πρότερον—Quod Mundanis, 172 D.

The remaining instances in the sermons are to be found in Hex. 8, 70 C; Ps. 32, 137 E; Ps. 32, 138 D; Ps. 45, 176 E; Ps. 114, 203 A; In Ebriosos, 128 A; In Ebriosos, 129 D; In Gordium, 145 D.

The eleven examples found are excellent representatives of this highly artificial device. Their quality bespeaks St. Basil's adaptability to the requirements of the figure. Their rarity in so ample an expanse of text argues restraint even in the use of a figure unsuited to prolonged or frequent development.

d) ANASTROPHE.

Anastrophe—the repetition of the final word of one clause at the beginning of the next clause—occurs not at all in the early Attic orators, although Homer and the Tragic Poets exemplify it. Isaeus and Demosthenes use it only rarely. St. Basil too is very sparing in his employment of it. An excellent example was not found in his sermons.

Typical of its use in his pages are:—*ιαθῶμεν διὰ τῆς μετανοίας· μετάνοια δὲ χωρὶς νηστείας ἀργή*.—De Jejunio 1, 3 B.

μετὰ τὴν καρποφορίαν τῶν ἐπιδιουμένων, ἀναγκαῖα ἡ προσκύνησις. προσκύνησις δὲ ἡ οὐκ ἔξω τῆς ἐκκλησίας.—Ps. 28, 116 D.

The remaining examples in the sermons, some of them presenting merely the form of the figure, in all probability, are to be found in Hex. 1, 10 C; Hex. 6, 58 C; Ps. 48, 182 A; In Illud

³ II, 335.

Lucae, 48B; De Invidia, 92D; In Sanct. Baptisma, 116E; De Fide, 131E.

The infrequency of its occurrence, even allowing for dubious examples, and the uncertain quality of many of the examples found reveal anastrophe as still less an element of St. Basil's style than antistrophe.

e) KUKLOS.

Kuklos—wherein the first clause of a period begins, and the next or last clause ends, with the same word—is obviously so artificial a figure that its frequent use would blight the style it tried to embellish. Only one instance of its use occurs in the sermons.—*ἕτερον γένος τὸ κτηῶδες καὶ τὸ τῶν λεπτῶν ἰχθύων ἕτερον.*—Hex. 7, 64C.

f) CLIMAX.

Climax—a repetition of the last word of the preceding clause through several successive clauses of a period—is also too artificial for extended use.

Examples:—*ὄρα τὴν ἀκολουθίαν ψυχῆς πρὸς αἷμα, αἵματος πρὸς σάρκα, σαρκὸς πρὸς τὴν γῆν καὶ πάλιν ἀναλύσας διὰ τῶν αὐτῶν ἀναπόδισον ἀπὸ γῆς εἰς σάρκα, ἀπὸ σαρκὸς εἰς αἷμα, ἀπὸ αἵματος εἰς ψυχὴν· καὶ εὐρήσεις ὅτι γῆ ἐστὶ τῶν κτηνῶν ἢ ψυχῆ.*—Hex. 8, 71C.

—*θυμὸς μὲν γὰρ ἐγείρει μάχην, μάχη δὲ γεννᾷ λοιδωρίας, αἱ δὲ λοιδωρίαὶ πληγάς, αἱ δὲ πληγαὶ τραύματα, ἐκ δὲ τραυμάτων πολλάκις θάνατοι.*—Advers. Iratos, 85C.

Of scriptural origin is the following:—*ἐργαζόμεναι ὑπομονήν, καὶ διὰ τῆς ὑπομονῆς δοκιμήν, καὶ διὰ τῆς δοκιμῆς ἐλπίδα.*—Ps. 45, 171E.

The only other examples of climax in the sermons occur in Ps. 48, 178D; Ps. 59, 192D; De Invidia, 94C; In Sanct. Baptisma, 118C; Contra Sabellianos, 196E.

g) REPETITIVE PARONOMASIA.

The phrase "Repetitive Paronomasia", not found in the rhetoricians, I have borrowed from Robinson.⁴ It designates the rhetorical repetition of the same word in the same sense.

⁴ 25.

The examples found in the sermons are built upon the forced repetition of very ordinary words, such as οὐ, ἀντί, ὡς, διὰ, or upon less usual words twice or thrice repeated. Its skillful use lends great vigor to the style of a passage.

Examples:—*ἄλλοι μὲν γάρ ἐσμεν παῖδες, καὶ ἄλλοι ἔφηβοι καὶ ἀνδρωθέντες ἕτεροι . . . καὶ ἄλλοι μὲν ἐν ταῖς φαιδροτέραις ἐσμεν καταστάσεσι τῶν πραγμάτων· ἄλλοι δὲ ἐξ ἄλλων γινόμεθα τραχυτέρᾳ συντυχίᾳ καιρῶν κεχρημένοι· ἄλλοι νοσοῦντες καὶ ἄλλοι εὐπαθοῦντες· ἄλλοι ἐν γάμοις καὶ ἄλλοι ἐν πένθεσιν.*—Ps. 59, 190 C-D.

Three-fold repetition:—*ἀντὶ τῶν μωλώπων, τῶν ἐπανισταμένων τῷ σώματι, φωτεινὸν ἔνδυμα ἡμῖν ἐν τῇ ἀναστάσει ἐπανθήσει· ἀντὶ τῆς ἀτιμίας, στέφανοι· ἀντὶ δεσμωτηρίου, παράδεισος· ἀντὶ τῆς μετὰ τῶν κακούργων καταδίκης, ἥ μετ' ἀγγέλων διαγωγῇ.*—In Gordium, 146 B-C.

—*διὰ τί Λόγος; ἵνα δευχθῇ ὅτι ἐκ τοῦ νοῦ προήλθε· διὰ τί Λόγος; ὅτι ἀπαθῶς ἐγεννήθη· διὰ τί Λόγος; ὅτι εἰκὼν τοῦ γεννήσαντος ὅλον ἐν ἑαυτῷ δευκνὺς τὸν γεννήσαντα . . .*—In Princip. erat V., 136 D.

An example based on the eleven-fold repetition of οὐκ occurs in Ps. 114, 204 A-B; a four-fold repetition of ἀπὸ in Ps. 45, 176 C; the three-fold repetition of μετὰ in Ps. 48, 179 C; the six-fold repetition of οὐ in De Jejunio 1, 7 E; a four-fold repetition of μετὰ in In Princip. Proverb., 112 C. For further examples consult Hex. 5, 41 A; Ps. 1, 90 B; Ps. 28, 115 C-D; Ps. 44, 163 E; Attende Tibiipsi, 18 A; In XL Martyres, 149 B.

FREQUENCY OF REPETITIVE PARONOMASIA IN THE SERMONS.

Hex.	1	(530)	3	De Jejunio	2	(330)	3
"	2	(507)	2	Attende Tibiipsi		(480)	2
"	3	(565)	5	De Grat. Act.		(459)	3
"	4	(393)	3	In Julittam		(580)	3
"	5	(570)	5	In Illud Lucae		(406)	3
"	6	(746)	6	In Divites		(601)	5
"	7	(425)	2	In Fam. et Siccit.		(584)	2
"	8	(572)	3	Deus non est auct.		(598)	4
"	9	(507)	1	Ad Iratos		(452)	2
Ps.	1	(449)	5	De Invidia		(359)	3

Ps.	7	(541)	5	In Princip. Proverb.	(895)	3
"	14	(372)	5	In Sanct. Baptisma	(522)	8
"	28	(636)	7	In Ebriosos	(423)	7
"	29	(418)	1	De Fide	(185)	4
"	32	(651)	8	In Princip. erat V.	(248)	3
"	33	(963)	4	In Barlaam	(141)	—
"	44	(687)	2	In Gordium	(425)	6
"	45	(407)	2	In XL Martyres	(392)	10
"	48	(682)	5	De Humilitate	(353)	4
"	59	(242)	4	Quod Mundanis	(633)	1
"	61	(336)	—	Ad Adolescentes	(627)	3
"	114	(276)	1	In Mamantem	(244)	—
De Jejunio	1	(475)	3	Contra Sabellianos	(444)	1

Of repetitive paronomasia St. Basil is far more sparing than of epanaphora, the one other figure of its kind deserving even moderately the adjective "frequent". 162 examples of repetitive paronomasia are found in the sermons—a total surprisingly small in so vigorous an orator. The cumulative character of many of the examples off-sets this small number to some extent and explains the reader's impression that repetitive paronomasia is a constant favorite with St. Basil. The very strength of the figure in St. Basil's hands attracts the attention to its use rather than its neglect, and thus blinds the casual reader to its infrequency.

St. Basil certainly does not exhibit Asiatic excessiveness in the repetitious features of his rhetorical heritage. The elaborate length of some of his examples of epanaphora and repetitive paronomasia are an index of his possibilities in the direction of Asiatic exuberance rather than a general realization of that exuberance. Of antistrophe, anastrophe, kuklos, and climax I had not expected to find many examples. An oration studded with such unnatural gems would be a very flaring product indeed. But the pathetic anadiplosis might well re-appear many times in an unrestrained Asiatic. Its single exemplification here is in harmony with that moderateness which all the Figures of Repetition, each in their peculiar character, exhibit in St. Basil.

CHAPTER VI

FIGURES OF SOUND

a) PARONOMASIA.

Although paronomasia is treated by some authorities as one of the Gorgianic Figures,¹ the facts that the Greek rhetoricians do not mention it among the Gorgianic Figures and that it does not receive the enthusiastic treatment in St. Basil that the undoubtedly Gorgianic Figures receive suggest its inclusion among the minor figures of rhetoric. Paronomasia—a figure based on a similarity in the sounds of words plus a dissimilarity in sense—is produced either by (a) the use of the same root with change of the prefixes or by (b) a word followed by its negative or by (c) a change in the voice of the verb or by (d) a word followed immediately or at an interval by another word of the same root. Obviously rhetorical design must be clearly established here in each case before a suspected case may be called genuine paronomasia.

The following examples illustrate St. Basil's use of the figure:—

διὸ πρῶτον μὲν καμάτῳ συνέχεται ἐν τῇ συνεχεῖ κινήσει τὰ σύνθετα. — Hex. 1, 11B. Compare also Ps. 7, 105A; Ps. 28, 116C; Ps. 32, 137E; Ps. 48, 182C; De Fide, 133A.

— συμβαίνει σοι κατορύσσοντι τὸν πλοῦτον συγκατορύσσειν καὶ τὴν καρδίαν. — In Divites, 54B. Compare also De Jejunio 1, 5B; In Sanct. Baptisma, 115C; In Princip. erat V., 135C.

— ἀπογράφῃ ἐν ταύτῃ τῇ βίβλῳ, ἵνα μεταγραφῇς εἰς τὴν ἄνω. — In Sanct. Baptisma, 120B. Compare also Hex. 5, 46C; Ps. 114, 201C.

— ἐπανισταμένων ἀνθιστάμενος. — De Humilitate, 161C. Compare also Ps. 29, 127D; De Humilitate, 161D.

¹ Blass II, 66; Robertson, 7; Dionysius of Halicarnassus, Epistula ad Ammaeum II.

— *χορεύς ἀχόρευτα*. — In Ebriosos, 129 C. Compare also Ps. 14, 108 B; Ps. 28, 116 A; De Jejunio 2, 15 C; In Ebriosos, 130 A.

FREQUENCY OF PARONOMASIA IN THE SERMONS.

Hex.	1	(530)	7	De Jejunio 2	(330)	1
"	2	(507)	1	Attende Tibiipsi	(480)	1
"	3	(565)	4	De Grat. Act.	(459)	
"	4	(393)		In Julittam	(580)	
"	5	(570)	2	In Illud Lucae	(406)	1
"	6	(746)	2	In Divites	(601)	1
"	7	(425)	3	In Fam. et Siccit.	(584)	4
"	8	(572)		Deus non est auct.	(598)	
"	9	(507)	1	Advers. Iratos	(452)	2
Ps.	1	(449)	1	De Invidia	(359)	1
"	7	(541)	3	In Princip. Proverb.	(895)	1
"	14	(372)	6	In Sanct. Baptisma	(522)	4
"	28	(636)	3	In Ebriosos	(423)	3
"	29	(418)	1	De Fide	(185)	4
"	32	(651)	3	In Princip. erat V.	(248)	3
"	33	(963)		In Barlaam	(141)	1
"	44	(687)	1	In Gordium	(425)	2
"	45	(407)	2	In XL Martyres	(392)	
"	48	(682)	5	De Humilitate	(353)	10
"	59	(242)		Quod Mundanis	(633)	
"	61	(336)		Ad Adolescentes	(627)	1
"	114	(276)	2	In Mamantem	(244)	
De Jejunio	1	(475)	1	Contra Sabellianos	(444)	1

A figure whose form is so readily confused with the mere accidents of inflection must yield numerous and striking instances to constitute a noteworthy element in an author's style. Eighty-nine examples in forty-six sermons, most of the examples rather common-place, with only one sermon yielding as many as ten examples, with eleven sermons yielding none, make not a remarkable contribution to the style of St. Basil.

b) POLYPTOTON.

A form of paronomasia whose rhetorical design is far more patent is polyptoton—a word followed immediately, or after a short interval, by the same word in a different case. The

formula *εἰς τοὺς αἰῶνας τῶν αἰώνων*, which concludes most of the sermons, is of course not included here. It is a scriptural idiom and is considered more a formula than a figure.

The following examples illustrate St. Basil's use of Polyptoton:—*πάντα ἐν πᾶσι μέμνεται*—Hex. 1, 8 B. Compare also Hex. 3, 26 B; Hex. 8, 78 B; In Princip. Proverb., 109 E.

—*μία τῆς μᾶς ἡρτηνται*—Hex. 8, 77 D. Compare also Hex. 3, 27 B; In Fam. et Siccit., 68 B.

—(partly Biblical) *ἐγκατάρατος ἀνθρῳπος ὁ τὴν ἐλπίδα ἔχων ἐπ' ἀνθρῳπον ἢ ἐπὶ τι τῶν ἀνθρωπίνων*—Ps. 45, 171 B. Compare also Ps. 28, 114 D; In Princip. erat V., 135 C; De Humilitate, 160 D;

—*πολλὰι γὰρ ἀρχαὶ πολλῶν πραγμάτων*—In Princip. erat V., 135 A. Compare also Ad Adolescentes, 180 C.

FREQUENCY OF POLYPTOTON IN THE SERMONS.

Hex. 1	(530)	4	Ps. 45	(407)	2
" 2	(507)	2	De Grat. Act.	(459)	1
" 3	(565)	5	In Divites	(601)	1
" 4	(393)	2	In Fam. et Siccit.	(584)	1
" 5	(570)	2	De Invidia	(359)	1
" 6	(746)	4	In Princip. Proverb.	(895)	2
" 7	(425)	2	In Ebriosos	(423)	1
" 8	(572)	3	In Princip. erat. V.	(248)	4
" 9	(507)	1	In Barlaam	(141)	1
Ps. 14	(372)	3	In Gordium	(425)	1
" 28	(636)	2	De Humilitate	(353)	1
" 32	(651)	3	Ad Adolescentes	(627)	1
" 44	(687)	1	Contra Sabellianos	(444)	2

Even less numerous than paronomasia—fifty-three examples in all, with only one sermon containing as many as six examples, and with twenty sermons containing none—polyptoton, despite its greater artificiality, contributes scarcely more to the style of St. Basil than paronomasia. The opportunities were there however. In a highly inflected language any practiced pupil of the Schools could use polyptoton in excess, even as St. Basil did in extreme moderation. Our orator leaves to other figures the proof of his inherent, perhaps unconscious, sophistic sympathies.

c) ALLITERATION AND ASSONANCE.

Alliteration—the recurrence of the same initial letter(s) in succeeding, usually immediately succeeding, words—requires great circumspection in treatment, because of accidental alliterative combinations bound to arise in language. At best the examples and statistics on this figure and on assonance are highly subjective.

The following are representative examples of alliteration as found in the sermons:—ἐπανὺν ἐπισυρόμενος ἐκίφθονος—Hex. 5, 41 E. —δοῦλος τοῦ δεδανεικότος ὁ δανεισόμενος—Ps. 14, 109 C. —ἄτρεπτον, ἀναλλοιώτον, ἀπαθῆ, ἀπλήν, ἀσύνθετον, ἀδιαίρετον—De Fide, 131 D.

—πατήρ παρῆδον παῖδα—In Gordium, 144 A.

The only other examples found occur in Hex. 2, 21 C; Hex. 3, 32 C; Hex. 4, 35 B; Hex. 7, 68 B; 68 C; Ps. 1, 95 D; Ps. 33, 146 E; In Illud Lucae, 49 D; In Fam. et Siccit, 66 C; 68 E; 72 A; Deus non est auct., 76 E; In Sanct. Baptisma, 121 A; In XL Martyres, 152 E; De Humilitate, 160 D.

Assonance—the intentional succession of words ending in similar sounds—is very rare in the sermons. The following is typical of its infrequent use:—τῇ ὑπερβολῇ τοῦ κάλλους τοὺς ὀφθαλμούς, Hex. 2, 12 B.—The only other examples occur in Hex. 1, 7 C; 11 B; Hex. 2, 17 D. Nineteen instances of alliteration and four instances of assonance make a total almost negligible. But their very rarity in a product of the Second Sophistic is a noteworthy fact.

d) PARECHESIS.

Parechesis—a similarity in the sound of words of different roots plus a dissimilarity of sense—may take any one of three forms: (a) words differing in accent or in a single letter; (b) combined in pairs; (c) not in pairs, not even necessarily in the same colon, but the assonance produced evidently designed. The first two forms are almost bound to be intentional. The third alone calls for scrupulous care.²

Examples.

Differing in accent—τοῦτο ὑμῶν τὸ ἄρα τῇ—ἀρᾷ—Contra Sabelianos, 195 A.

² Robertson, 23-24.

Differing both in accent and letter—*θέας τοῦ θεοῦ*—Hex. 1, 2D
 Differing in letter and word-length—*συνφθίαν αὐτῶν καὶ συμφωνίαν ποιῶν*—Ps. 32, 133 B.

—*κατάρρυντος, διὰ τὴν ἀρρῆτον σοφίαν*—Hex. 3, 28 C.

—*λυσσῶσιν—ἄπτουσιν—δάκνουσιν*—Advers. Iratos, 83 D.

The only other examples found occur in Hex. 1, 2D; Hex. 5, 44D; Hex. 6, 51 C; 55 B; Hex. 9, 83 E; 88 C; 88 E; Ps. 32, 139 C; Attende Tibiipsi, 17 B; In Divites, 60 D; Advers. Iratos, 87 D; In Sanct. Baptisma, 120 C; In Gordium, 142 C.

These nineteen examples show only the traces of the sophistic predilection for devices of sound—an indication that Basil knew the figure, but not fondly.

An excessive use of paronomasia and allied figures, the employing of them merely for tonal effects gave to the language of Gorgias a stiffness, a lack of spontaneity that was a precept to his successors as to what must be avoided. With the revival of rhetoric under the Empire the figures of sound were again abused; so much so that the sense of many fine-sounding phrases of that time is dubious. With many sophists it became a fixed mental habit that when they must choose between clarity of expression and resonance of expression, they invariably chose the latter. This convention, so strongly entrenched in the schools, is very marked in the works of St. Gregory Nazianzus,³ St. Gregory of Nyssa,⁴ and in St. John Chrysostom's panegyric use of alliteration, polyptoton, and parechesis at least.⁵ St. Basil, compared with them, is far more restrained. In both the quality and number of sound-figures he shows a surprising indifference to the fashion of the times.⁶ Viewed by itself, the evidence of this chapter is almost negative. But viewed in connection with the extreme fondness of the Second Sophistic for figures of sound, a fondness reflected in some of its Christian disciples, the negative results become a positive contribution.

³ Guignet, 197.

⁴ Méridier, 161.

⁵ Ameringer, 33-35.

⁶ Although neither Méridier nor Guignet nor Ameringer give statistics on these figures, their wealth of examples in each case and their comments and conclusions warrant the above statement.

CHAPTER VII

FIGURES OF VIVACITY; OTHER DEVICES OF COMPOSITION

a) ASYNDETON.

Asyndeton—a figure arising from the omission of conjunctions—produces a nervous warmth of tone suited to practical eloquence, to the stormy debates of republican politics and, by analogy, to any discourse inspired by a clash of principles. The absolute avoidance of asyndeton tends to produce monotony in a discourse. Its skillful use produces on the ear the sensation of rapidity. In its cumulative form it emphasizes the elements thus disconnected by setting them off sharply and clearly, by forcing a brief mental pause between them and thus driving the significance of the elements so set off more deeply into the mind. It also serves to reinforce the effect of other figures by the mere elimination of conjunctions which otherwise would claim some share of the attention.

Noteworthy among a wealth of examples in St. Basil's sermons are the following: Two asyndeta followed by one asyndeton, with polysyndeton: *πόντος Εὐξείνως καὶ Προποντίς, Ἑλλάσποντος, Αἰγαῖος καὶ Ιώνιος, Σαρδονικὸν πέλαγος καὶ Σικελικὸν καὶ Τυρρηνικὸν ἕτερον*—Hex. 4, 36 E-37 A.

Two-fold: *ἄλλα—θάλασσαν,*

ἄλλα—κόλπον,

ἄλλα—νησιῶται—Hex. 7, 64 D.

Three asyndetic clauses, the first clause containing a two-fold example in addition:

—οἱ γάμοι τὰς ἀπαιδίας, τὰς χρείας, τὰς διαφθοράς·

αἱ γεωργίαι τὴν ἀκαρπίαν· αἱ ἐμπορίαι τὰ νανάγια·

οἱ πλοῦτοι τὰς ἐπιβουλάς—Ps. 33, 150 C-D. Compare also In Mamantem, 188 A; Contra Sabellianos, 194 C.

Two two-fold examples in succession:

—ἡ μοιχεία, ἡ κλοπή, ἡ πορνεία μετὰ τῆς νυκτός, μετὰ τοῦ τρόπου, μετὰ τῶν χαρακτηριζόντων αὐτὴν ιδιωμάτων—Ps. 48, 179 C.

Fourteen-fold:—ζώντων ἐκείνη χώρα ἐν ᾗ οὐκ ἐνὶ νύξ, οὐκ ἐνὶ ἵπνος τὸ τοῦ θανάτου μύμημα· ἐν ᾗ οὐκ ἐνὶ βρώσις, οὐκ ἐνὶ πόσις, τὰ τῆς ἀσθενείας ἡμῶν ὑπερέσματα, οὐκ ἐνὶ νόσος, οὐκ ἐνὶ ἀλγήματα, οὐκ ἰατρεία, οὐ δικαστήρια, οὐκ ἐμπορίαί, οὐ τέχνη, οὐ χρήματα, τῶν κακῶν ἡ ἀρχή, ἡ τῶν πολέμων ὑπόθεσις, ἡ ῥῖα τῆς ἔχθρας—Ps. 114, 204 A-B.

Seven asyndetic clauses containing one group of two asyndeta and one group of eight asyndeta:—ἄφες τὸ σῶμα σεαυτοῦ, ἄφες τὰς σωματικὰς αἰσθήσεις, κατέλειπε τὴν γῆν, κατέλειπε τὴν θάλασσαν, κάτω σεαυτοῦ ποίησον τὸν ἀέρα, παράδραμε ὥρας, καιρῶν εὐταξίας, τὰς περὶ γῆν διακοσμήσεις· ὑπὲρ τὸν αἰθέρα γενοῦ· διάβηθι τοὺς ἀστέρας, τὰ περὶ αὐτοὺς θαύματα, τὴν εὐκοσμίαν αὐτῶν, τὰ μεγέθη, τὰς χρείας ὅσας παρέχονται τῷ παντί, τὴν εὐταξίαν, τὴν λαμπρότητα, τὴν θέσιν, τὴν κίνησιν—De Fide, 131 C.

Compare also Ps. 1, 91 A; In Julittam, 40 C-D; In Divites, 58 B; Deus non est auct., 75 D-E; In Barlaam, 140 A-B; In Gordium, 144 C; De Humilitate, 162 A-B.

FREQUENCY OF ASYNDETON IN THE SERMONS.¹

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Hex. 1	(530)		2		3			1										
" 2	(507)		1	6	2													
" 3	(565)		1	1														
" 4	(393)	1	1															
" 5	(570)	1	8	3	2													
" 6	(746)		2		1	1		1										
" 7	(425)	4	5	1	1				1									
" 8	(572)		4	1														
" 9	(507)		3	3	1													
Ps. 1	(449)	3	5	2		1		1	1		1	1						
" 7	(541)						1											
" 14	(372)	2	6	3	1	3	1											
" 28	(636)	3	2	2		1												
" 29	(418)	1	1															
" 32	(651)	1	5	2	2			1	1									

¹ The numbers that head the columns indicate the degree of multiplicity of asyndetic omissions; the number 3 for instance indicates that all examples tabulated in the column below the number are of the three-fold variety.

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Ps. 33	(963)	3	6	3	1	1			2									
" 44	(687)	1	2			1												
" 45	(407)	1	3	2														
" 48	(682)	1	7	1														
" 59	(242)		4															
" 61	(336)		1	1	1					1								
" 114	(276)	1	2		1											1		
De Jejunio 1	(475)	9	3	2		3	1						2					
De Jejunio 2	(330)	2	3	2	1	2	1				1							
Attende Tibiipsi	(480)	4	5	8	3			4										
De Grat. Act.	(459)	4		2		1					1							
In Julittam	(580)	3	3		1						1				1			
In Illud Lucae	(406)	1	6	2	3	1		1										
In Divites	(601)	3	9	5	4	1	4		1					1				
In Fam. et Siccit.	(584)	1	5	10		2			2									
Deus non est auct.	(598)	1	2	1	1				1		1							
Advers. Iratos	(452)		3	1	1	2		1										
De Invidia	(859)		5	4	2		1											
In Princip. Proverb.	(895)		7		2	1		1										
In Sanct. Baptisma	(522)	2	8	2			4	2	1									
In Ebriosos	(423)	4	3	7	1	2		1					1					
De Fide	(185)	2	5	1	1		1				1					1		1
In Princip. erat V	(248)		1			1							1					
In Barlaam	(141)		2	1												1		
In Gordium	(425)	1	8	2	1	2		2					1					
In XL Martyres	(392)	3	5	5	2	2	1											
De Humilitate	(353)		6	2	1							1						
Quod Mundanis	(633)		1															
Ad Adolescentes	(627)				1			1										
In Mamantem	(244)	4	2	4	2					1								
Contra Sabellianos	(444)	1	1	3														

Of the larger combinations, one sermon contains an example of seventeen successive asyndeta; one sermon, an example of fifteen successive asyndeta; three sermons, an example of fourteen successive asyndeta; two sermons, an example of thirteen successive asyndeta. Arranging the less numerous combinations in succession from simple asyndeton to the twelve-fold variety, we obtain the following table. Each number above the line refers to the degree of multiplicity in each case; the number below the line to the frequency of occurrence in the sermons.

1	2	3	4	5	6	7	8	9	10	11	12
66	173	98	44	28	14	18	10	2	6	2	8

This table clearly shows St. Basil's marked preference for the less elaborate varieties. The two-fold and three-fold varieties more than double the combined totals of the more cumulative kinds. That the two-fold out-number the one-fold is in harmony with the comparative ineffectiveness of the latter. That the discrepancy between them is not greater is surprising.

Considering the opportunities for its display which the sermons afford, St. Basil is moderate in his employment of asyndeton, and remarkably so in his use of the more elaborate forms. In these more than in the less elaborate varieties sophistic extravagance would manifest itself. The cumulative outbursts occur, but only rarely. The traces of the sophistic manner are evident, but only the traces. The utility of the figure for forceful exposition, its adequateness as a vehicle of expression for a vigorous personality largely account for its extensive but moderate use.

b) POLYSYNDETON.

Polysyndeton—the artistic multiplication of connectives—impresses on the style a calm movement, a character of grandeur proper to academic eloquence. The accumulation of conjunctions makes for deliberateness. It draws attention to each separate element thus connected. Only instances of two or more successive conjunctions may be considered figures. The following are interesting and typical of the more elaborate examples.

Followed by asyndeton:—*ὄπλα καὶ ἄρματα καὶ ἵππους καὶ ὑπηκόους καὶ χώραν ὑπόφορον, τὴν Ἀραβίαν πᾶσαν, τὴν Φωινίκην, τὴν Μέσσην τῶν ποταμῶν;*—Ps. 59, 189 E. Compare also De Fide, 131 E.

—*κᾶν—, κᾶν—, κᾶν—, κᾶν—, κᾶν—*. In Sanct. Baptisma, 113 E. Compare also Ps. 32, 134 B.

Eleven-fold:—*ἔστω σοι καὶ σχῆμα καὶ ἱμάτιον καὶ βάδισμα καὶ καθέδρα καὶ τροφῆς κατάστασις καὶ στρωμνῆς παρασκευὴ καὶ οἶκος καὶ τὰ ἐν οἴκῳ σκεύη πάντα πρὸς εὐτέλειαν ἡσκημένα· καὶ λόγος καὶ ψῆδῃ καὶ ἡ τοῦ πλησίον ἔντευξις καὶ ταῦτα.*—De Humilitate, 161 E-162 A.

Four-fold followed by five-fold:—*σεισμοὶ τε καὶ ἐπικλύσεις καὶ στρατοπέδων ἀπώλεια καὶ νανάγια καὶ πᾶσαι πολυάνθρωποι φθοραὶ εἴτε ἐκ γῆς εἴτε ἐκ θαλάσσης εἴτε ἐξ ἀέρος ἢ πυρὸς ἢ ἐξ ὁποιασοῦν αἰτίας*—Deus non est auct., 76 D.

Eight-fold:—λίθοις καὶ φάραγγι καὶ κρημνοῖς καὶ σκοπέλοις καὶ σκόλοψιν ἦπον καὶ θηρίοις καὶ ἔρπετοῖς καὶ ἀκάνθαις καὶ τισιν ἄλλοις.—
Compare also Hex. 3, 32 D; Hex. 8, 70 E-71 A.

FREQUENCY OF POLYSYNDETON IN THE SERMONS.

		1	2	3	4	5	6	7	8	9	10	11
Hex. 1	(530)		7	3	2	1	1					
" 2	(507)		5	2	1							
" 3	(565)		9	4	2	1		1				
" 4	(393)		2	1	1							
" 5	(570)		7	8	4	1	1					
" 6	(746)		8	3		1						
" 7	(425)		7	4	3		1					
" 8	(572)		8	6		1		1				
" 9	(507)		4	5	2	1						
Ps. 1	(449)		5	6		1		1				
" 7	(541)		10	3		1						
" 14	(372)		5	1	1							
" 28	(636)		6	5		3						
" 29	(418)		4	2		1						
" 32	(651)		7	4								
" 33	(963)		7	6	3							
" 44	(687)		7	2		2						
" 45	(407)		6	1								
" 48	(682)		8		2							
" 59	(242)		2	4	3							
" 61	(336)		4		1							
" 114	(276)											
De Jejunio 1	(475)		4	1								
De Jejunio 2	(330)		6		1							
Attende Tibiūpsi	(480)		4	3	1		1					
De Grat. Act.	(459)		6	3	2							
In Julittam	(590)		11	9		1						
In Illud Lucae	(406)		5	1								
In Divites	(601)		8	6		1						
In Fam. et Siccit.	(584)		5	2								
Deus non est auct.	(598)		5	3		1				1		
Advers. Iratos.	(452)		5	1			1					
De Invidia	(359)		5	3	4							
In Princip. Proverb.	(895)		11	7	1	1						
In Sanct. Baptisma	(522)		3			1						
In Ebriosos	(423)		8	4	2	1						
De Fide	(185)		3	1	1							
In Princip. erat V.	(248)		5	2								
In Barlaam	(141)											

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		1	2	3	4	5	6	7	8	9	10	11
In Gordium	(425)			3	4	1						
In XL Martyres	(392)			6		1	1					
De Humilitate	(353)			9	6							
Quod Mundanis	(633)			11	10	2	1					1
Ad Adolescentes	(627)			11	5		1					
In Mamantem	(244)			4								
Contra Sabellianos	(444)			4	2							

A more concise summary of the above table is the following. Each number above the line refers to the degree of multiplicity in each case; the number below the line to the frequency of occurrence in the sermons.

2	3	4	5	6	7	9	11
270	143	41	22	6	3	1	1

Here, as in asyndeton, the tendency to more examples of the less elaborate type is the rule. The most ambitious example is an eleven-fold polysyndeton. The three-fold and two-fold varieties outnumber all the rest combined by a ratio of nearly six to one, while the two-fold alone outnumbers all the rest easily. These statistics show that the tendency toward less multiplex figures is far more pronounced in polysyndeton than in asyndeton. The deliberateness caused by the large accumulation of conjunctions is less suited to the vigorous delivery of St. Basil than the swiftly-moving asyndeton. This to some extent explains what would otherwise be attributed merely to restraint in rhetorical indulgence. Despite its more extensive variation and more extended use, asyndeton outnumbers polysyndeton by only forty-eight examples.

St. Basil, due to his sophistic education or to the solemnity inspired by the grandeur of his theme, becomes almost ponderous on occasion. But this is not an abiding characteristic. Vigor of thought and vigor of delivery preclude the elaborately cumulative polysyndeton. St. Basil's numerous but restrained examples arise chiefly from the exigencies of exposition, employing a time-proven device in his rhetorical heritage.

c) RHETORICAL QUESTIONS.

The rhetorical question—a form of interrogation put not for information but for effect—in its several uses is an excellent

index to an author's style. Its generous employment imparts an unmistakable liveliness to an oration. Hatred, compassion, astonishment, indignation, pathos find the rhetorical question an ideal vehicle. In its cumulative form it is a powerful means of emphasis—through the repetition of the same thought from several angles differing but slightly. For glossing over a weak point in an argument, a rapid—fire of questions is an effective weapon. The orator, by an avalanche of bold, challenging questions, gives the illusion of having successfully established a weak point. The single rhetorical question gives a statement more vividness than its simple enunciation. In passages heavy with thought this device holds the hearer's attention by its challenge and stimulates his curiosity by its suggestion. It may also be used in place of a conditional clause. The following are noteworthy examples.

An appeal: *τί μακρὰν ἀποτρέχεις τῆς ἀληθείας, ἄνθρωπε, ἀφορμὰς σεαυτῷ τῆς ἀπωλείας ἐπινοῶν;*—Hex. 2, 15 E. Compare also Hex. 7, 68 C.

A challenge: *πέποιθας ἐπὶ Κύριον;*—Hex. 9, 86 D. Compare also Advers. Iratos, 86 C.

Question proposing a subject:—*ποῖός ἐστι βούλει διηγῆσομαι;*—Ps. 33, 151 C-D. Compare Ps. 44, 160 A.

—*βούλει σοι καὶ ἕτερον πλοῦν διηγῆσομαι, πρὸς ὃν ἀναγκαῖον ἡμῖν ἐστι τὸ δῶρον τῆς κυβερνήσεως.*—In Princip. Proverb., 112 A.

Addressing the Dead:—*τί σε, ᾧ γενναῖε τοῦ Χριστοῦ στρατιῶτα, προσείπω; ἀνδριάντα καλέσω;*—In Barlaam, 141 A.

Vivid presentation of details:—*ποῦ δὲ αἱ μολοβίδες; ποῦ δὲ αἱ μάστιγες;*—In Gordium, 145 E.

Conditional:—*πλούσιος εἶ; μὴ δανείζου. πένης εἶ; μὴ δανείζου.*—Ps. 14, 110 C.

—*ἐλοιδόρησας; εὐλόγησον. ἐπλεονέκτησας; ἀπόδος. ἐμεθύσθης; νήστευσον. ἡλαδονεύσω; ταπεινώθητι. ἐφθόνησας; παρακάλεσον. ἐφόνευσας; μαρτύρησον.*—Ps. 32, 133 A. Compare also Ps. 33, 152 E; Ps. 59, 192 E.

—*ἀδικῶς κολάζῃ; τῇ τῶν μελλόντων ἐλπίδι χαῖρε. δικαίως κατεδικάσθης; καὶ οὕτως εὐχαρίσται.*—In Julittam, 39 D.

Compare also Ps. 14, 110 B; 110 E; 112 C; Ps. 33, 157 C; Ps. 45, 171 A; De Jejuniō 1, 10 B; De Jejuniō 2, 11 D; De Grat. Act., 32 C; In Julittam, 35 E; In Fam. et Siccit., 67 E; In Mamantem, 188 E.

Exclamatory:—ὦ τῆς ἀχαριστίας—οὐκ ἐπιτρέπεις;—Hex. 9, 88 D.

—ὦ πόσους ἀπώλεσε τὰ ἀλλότρια ἀγαθὰ; πόσοι ὄναρ πλουτήσαντες ὑπερ-
απῆλauan τῆς ζῆμίας;—Ps. 14, 112 C.

—ὦ πόσας νύκτας εἰκὴ ἡγρυπνήσατε; πόσας ἡμέρας εἰκὴ συνηθροίσθητε;
—In Ebriosos, 122 E.

Compare also Hex. 4, 34 A; Hex. 5, 43 D; Hex. 8, 78 E; Ps. 45,
174 D; In Illud Lucae, 48 C; In Sanct. Baptisma, 116 C.

FREQUENCY OF RHETORICAL QUESTIONS IN THE SERMONS.

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Hex. 1	(530)	3	3			1											
" 2	(507)	6	1	1		1											
" 3	(565)	7	3														
" 4	(393)	4	1														
" 5	(570)	14	2														
" 6	(746)	8	3	2		2	1										
" 7	(425)	8	1		3												
" 8	(572)	6	4		1												
" 9	(507)	14	7														
Ps. 1	(449)	2	2	1	1												
" 7	(541)	2															
" 14	(372)	17	4														
" 28	(636)	1	1														
" 29	(418)	4	4														
" 32	(651)	6	2	1		1	2										
" 33	(963)	10	2														
" 44	(687)	7															
" 45	(407)	8	1														
" 48	(682)	4	2	1	2												
" 59	(242)	3	1														
" 61	(336)	2	1														
" 114	(276)	1	1														
De Jejuniō 1	(475)	4	6	2	2	1											
De Jejuniō 2	(330)	3	3	2													
Attende Tibiipsi	(480)	5	1	2		1	1										1
De Grat. Act.	(459)	5	4	2													
In Julittam	(580)	9	3	1		1											
In Illud Lucae	(406)	10	4	3	1	1											
In Divites	(601)	21	10	3	1	2	1	1	1								
In Fam. et Siccit.	(584)	5	3	4	2	1											
Deus non est auct.	(598)	6	1	1	1	1											
Advers. Iratos	(452)	13	2	3	1												
De Invidia	(359)	8	7	3													
In Princip. Proverb.	(895)	8		1													

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
In Sanct. Baptisma	(522)	22	5	3	2	3											
In Ebriosos	(423)	12	6	2	2				8								
De Fide	(185)	2															
In Princip. erat V.	(248)	5	4														
In Barlaam	(141)	3															
In Gordium	(425)	7	5	2	1												
In XL Martyres	(392)	9	2	1	1												
De Humilitate	(353)	4															
Quod Mundanis	(633)	8	3														
Ad Adolescentes	(627)	14	1														
In Mamantem	(244)	4		2			1										
Contra Sabellianos	(444)	6	7	2				1									

A more concise summary of the above table illustrates forcefully the tendency toward more examples of the less multiplex type. In the following summary each number above the line refers to the degree of multiplicity; each number below the line to the frequency of a given type in the sermons.

1	2	3	4	5	6	7	8	16
332	123	43	23	14	6	2	9	1

The single question and the sets of two successive questions outnumber all the rest by a ratio of nearly five to one, while the single question alone outnumbers all the rest easily. These statistics, as in asyndeton and polysyndeton, show the same tendency towards more examples of the less multiplex kinds. In its cumulative form, St. Basil exhibits traditional restraint in his use of the figure. He shows a desire for emphasis, but not over-emphasis. The one sixteen-fold example is especially prominent in its loneliness. St. Basil resorts to the figure six hundred and fifty-one times in all its forms. It thus becomes a prominent feature of his style and further emphasizes that liveliness in discourse which his use of asyndeton indicates.

d) EXCLAMATIO.

Scarcely differing in form from the exclamatory rhetorical question and producing the same effect is exclamatio.

Examples:—ὦ τῆς σοφῆς ἐπινοίας τοῦ διδασκάλου!—Ps. 1, 91 B.

—ὦ τῆς ἀπορίας τῶν λόγων!—In Sanct. Baptisma, 116 C.

—ὦ χορὸς ἄγιος! ὦ σύνταγμα ἱερόν! ὦ συνασπισμὸς ἀρραγής! ὦ κοινοὶ φύλακες τοῦ γένους τῶν ἀνθρώπων!—In XL Martyres, 156 B.

The other examples occur in Ps. 14, 113 B; In Illud Lucae, 46 E; 48 A; In Fam. et Siccit., 65 B; In Sanct. Baptisma, 116 A; 116 B; 121 E-122 A; In XL Martyres, 151 A; 155 A; 155 B; In Barlaam, 140 C; 140 D.

Formal exclamatio, in its very nature, could not appear frequently without giving a very eccentric stamp to an author's style. The same effect is attained more naturally by the rhetorical question. Exclamatio is almost negligible in St. Basil.

e) PARENTHESIS AND HYPOSTROPHE.

Parenthesis—the interruption of the development of a sentence's thought by an intervening clause or clauses—is here treated merely for the sake of completeness. Most of the examples found are dubious as purposed figures and the total is not large enough in any case to warrant positive conclusions.

Examples:—οὐδὲ γὰρ ὁ κύκλος οὗτος (τὸ ἐπίπεδον λέγω σχῆμα τὸ ὑπὸ μᾶς γραμμῆς περιεχόμενον) ἐπειδὴ διαφεύγει τὴν ἡμετέραν αἴσθησιν.—

Hex. 1, 4A. Compare also Ps. 28, 121 B; Ps. 114, 203 E.

—καὶ ὥσπερ ἐν τῇ μεγάλῃ οἰκίᾳ τὸ μέντοι χρυσοῦν ἐστὶ σκεῦος (τῆς προαιρέσεως ἐκάστου τὴν πρὸς τὰς ὕλας ὁμοιότητα παρεχομένης· καὶ χρυσοῦν μὲν ἐστὶ σκεῦος, ὁ καθαρὸς τὸν τρόπον καὶ ἄδολος· ἀργυροῦν δέ, ὁ ὑποδέσμετος ἐκείνου κατὰ τὴν ἀξίαν· ὁστράκινον δέ, ὁ τὰ γῆνα φρονῶν καὶ πρὸς συντριβὴν ἐπιτήδειος· καὶ ξύλινον, ὁ εὐκόλως διὰ τῆς ἁμαρτίας καταβρῦνόμενος καὶ ὕλη γινόμενος τῷ αἰωνίῳ πυρὶ)· οὕτω καὶ ὄργης σκεῦος—Deus non est auct., 77 B-C.

FREQUENCY OF PARENTHESIS IN THE SERMONS.

Hex. 1	(530)	3	Ps. 32	(651)	1
" 2	(507)	1	" 44	(687)	4
" 4	(393)	1	" 48	(682)	2
" 5	(570)	1	" 114	(276)	1
" 7	(425)	1	De Jejunio 2	(330)	1
" 8	(572)	4	Attende Tibiipsi	(480)	1
" 9	(507)	1	In Julittam	(580)	5
Ps. 14	(372)	1	In Fam. et Siccit.	(584)	2
" 28	(636)	2	Deus non est auct.	(598)	3
" 29	(418)	1	Advers. Iratos	(452)	1

De Invidia	(359) 1	De Humilitate	(353) 1
In Princip. Proverb.	(895) 4	Ad Adolescentes	(627) 4
In Sanct. Baptisma	(522) 1	In Mamantem	(244) 2
In Gordium	(425) 1	Contra Sabellianos	(444) 4
In XL Martyres	(392) 1		

Of hypostrophe—the resumption of thought after a parenthesis by either repetition or a demonstrative—only two examples were found in the sermons:—ὁ γὰρ ὑποκείμενος τῷ φύλλῳ κόκκος, ὃν μισχόν τινες τῶν περὶ τὰς ὀνοματοποιίας ἐσχολακώτων προσαγορεύουσι, τοῦτο σπέρματος ἔχει δύναμιν.—Hex. 5, 45 B.

—ὑπὲρ ἰλιον, ὑπὲρ τὰς τῶν ἀστέρων χορείας τετιμημένος (τίς γὰρ τῶν οὐρανῶν εἰκὼν εἰρηται τοῦ θεοῦ τοῦ ὑψίστου,) ὑπὲρ οὖν ταῦτα ταῖς τιμαῖς προηγμένος ὁ ἄνθρωπος—Ps. 48, 185 A-B.

Parenthesis is a phenomenon whose frequent appearance is not to be expected. At its best it is a stylistic mannerism. Fifty-three examples in the forty-six sermons, most of the examples short and not followed by hypostrophe, do not make a striking total either in number or quality. These examples may more reasonably be attributed to an absence of finished preparation than to the cultivation of a device of the older rhetoric.

f) LITOTES.

Litotes—the emphatic affirmation of an idea through negation of its opposite—derives some rhetorical emphasis from the double negative thus arising.

Examples:—οὐδὲ εἰς.—Hex. 1, 3 A. Compare also Ps. 114, 199 B;

In Sanct. Baptisma, 117 A; In Barlaam, 138 E.

—ὥστε οὐχ ἁμαρτήσεις τῆς ἀληθείας.—Hex. 2, 12 E. Compare also Hex. 9, 83 E; Ps. 59, 190 E; In Princip. erat V., 134 C.

—καὶ Χριστιανῶν δὲ πλῆθος οὐκ ὀλίγον.—In Gordium, 144 E. Compare also Hex. 8, 79 B; Attende Tibiipsi, 17 C; De Invidia, 95 D.

FREQUENCY OF LITOTES IN THE SERMONS.

Hex. 1	(530)	1	Hex. 6	(746)	6
„ 2	(507)	4	„ 7	(425)	2
„ 3	(565)	5	„ 8	(572)	8
„ 4	(393)	1	„ 9	(507)	4
„ 5	(570)	1	Ps. 1	(449)	1

Ps. 7	(541)	1	In Divites	(601)	1
" 14	(372)	1	De Invidia	(359)	1
" 28	(636)	1	In Princip. Proverb.	(895)	4
" 29	(418)	1	In Sanct. Baptisma	(522)	1
" 44	(687)	3	In Princip. erat V.	(248)	1
" 59	(242)	1	In Barlaam	(141)	1
" 114	(276)	3	In Gordium	(425)	3
De Jejunio 2	(330)	3	De Humilitate	(353)	1
Attende Tibiipsi	(480)	1	Ad Adolescentes	(627)	10
In Julittam	(580)	1	In Mamantem	(244)	1

Seventy-three examples do not constitute litotes a prominent feature of St. Basil's style. His love of pleonasm took another form. When he wished to be emphatic he sought more vigorous modes of expression. There are merely enough examples here to show the influence of rhetoric unconsciously working.

g) IRONY AND SARCASM.

Of irony and sarcasm there is very little in St. Basil's sermons. This is rather surprising in so vehement a champion of the church. Apparently he preferred direct, open blows to the fine thrusts of covert verbiage.

Examples:—*δεικνύτωσαν ἡμῖν οἱ τὰ πάντα δεινοί.*—Hex. 3, 29 B. (referring to certain contemporary scientists). Compare also Ps. 14, 113 A; 113 B.

—*πολλή σοι χάρις τῆς φιλοτιμίας ὅτι ἐν τῷ μνήματι κείμενος καὶ εἰς γῆν διαλυθείς, ἀδρὸς γέγονας ταῖς δαπάναις καὶ μεγάλῳ ψυχῳ.*—In Divites, 60 B-C. Compare also In Sanct. Baptisma, 121 D.

The only other examples occur in Hex. 8, 71 D; In Fam. et Siccit., 66 B-C.

The figures which follow grew out of the practical needs of early eloquence. Their more subtle uses were developed in the uncertain struggles of the agora and court-room. Their later use indicates a revival of the form more than the spirit of the figures, as a whole. Elements of clearness, however, which in the earlier periods of rhetoric served only a secondary purpose, became for certain figures the justification of their later employment. The history of *prosopopoiia* illustrates such an evolution.

h) DIAPORESIS.

Diaporesis—an uncertainty, largely feigned, as to where to begin, where to leave off, what to say—is a convention originally designed to win the good will of the audience by a saving modesty. It also serves to awaken the audience's attention by pointing out the difficulty and grandeur of the theme to be developed. Its favorite position is therefore in the introduction to an oration or to some new phase of an oration already partially delivered. While St. Basil was undoubtedly affected by convention in his use of the figure, there is yet to be discerned in his examples a devout Christian's awe of the splendor of his themes.

Examples:—*ἴστησί μου τὸν λόγον τὸ θαῦμα τῆς διανοίας· τί πρῶτον εἶπω; πόθεν ἀρξομαι τῆς ἐξηγήσεως;*—Hex. 1, 2 E.

—*τίς ἐξαρκίσει χρόνος πάντα εἰπεῖν καὶ διηγήσασθαι τοῦ τεχνίτου τὰ θαύματα.*—Hex. 9, 83 C.

—*ὅπως δὲ δυσθῆρατος τῆς λέξεως ταύτης ὁ νοῦς, παντὶ γνῶριμον τῷ καὶ μικρὸν ἐπιστήσαντι.*—In Princip. Proverb., 97 E.

A remarkable instance of the figure occurs at the beginning of In Mamantem, 185 A, where the orator finds thirty-two lines of Benedictine text necessary for the expression of his unworthiness to pronounce the panegyric. The only other examples in St. Basil occur in Hex. 2, 12 A; 19 D; Hex. 5, 42 E; Hex. 8, 74 E; In Divites, 58 D; In Sanct. Baptisma, 114 E; In Mamantem, 185 C.

The sparsity of examples—only eleven in all—points to something else than the mere following of a convention. The grandeur of his themes is a matter of concern to St. Basil. The only glaring example measuring up to a truly sophistic standard (In Mamantem, 185 A) is in this figure as in so many other figures in St. Basil significant for its solitude—a reflex of that scholastic rhetoric whose extravagances St. Basil generally repressed.

i) EPIDIORTHOSIS.

Confined chiefly to the Hexaëmeron, epidiorthisis—the correcting or restricting of a previous assertion—occurs in St. Basil so infrequently and so imperfectly that it is almost without rhetorical significance in the sermons. Its original purpose

was to present the illusion of great scrupulousness on the part of the speaker. This purpose is not to be discerned in St. Basil's use of it. The instances found in his pages probably spring from a lack of thorough preparation.

Examples: *ὡς ἀνθρώπῳ ἰδεῖν δυνατόν, μᾶλλον δὲ ὡς οὐδενὶ τῶν ἄλλων ὑπῆρξε.*—Hex. 1, 2 C. Compare also Hex. 2, 15 C.

—*ἡ μὲν φωνὴ τοῦ προστάγματος μικρά, μᾶλλον δὲ οὐδὲ φωνή, ἀλλὰ ῥοπή μόνον καὶ ὁρμὴ τοῦ θελήματος.*—Hex. 7, 63 C. Compare also Quod Mundanis, 170 C.

The only other instances of its use occur in Hex. 1, 3 D; 7 A; 7 D; Hex. 2, 18 B; 19 A; 21 A; 22 A; Hex. 6, 60 A; Hex. 8, 79 A; De Jejunio 1, 3 D; Attende Tibiipsi, 24 C; In Julittam, 33 B.

j) PROKATALEIPSIS.

Of prokataleipsis—a device for breaking the force of possible objections by anticipating or refuting them—all examples save four were found in the Hexaëmeron.

Examples:—*ἀλλ' οἱ παραχαράκται τῆς ἀληθείας . . . τὴν ἕλην φασὶ διὰ τῶν λέξεων τούτων παραδηλοῦσθαι.*—Hex. 2, 13 B.

—*πάντως δὲ οὐδεὶς ὑμῶν οὐδὲ τῶν πάνυ κατησκημένων τὸν νοῦν . . . ἐπισκίψει τῇ δόξῃ, ὡς ἀδύνατα ἢ πλασματώδη ὑποτιθεμένων κατὰ τὸν λόγον.*—Hex. 3, 26 E.

—*καὶ πῶς σύμφωνα ταῦτα, φασί, τῷ Πάντοτε χαίρετε;*—De Grat. Act., 28 B.

The remaining examples of the figure may be found in Hex. 1, 13 B; Hex. 2, 14 D; 15 C; Hex. 3, 25 A; 31 B; Hex. 4, 34 B; 35 E; 36 A; Hex. 5, 43 E; 45 A; Hex. 6, 51 E; 51 E; Ps. 1, 92 D; In Julittam, 36 C-D; Deus non est auct., 75 A.

Prokataleipsis is almost negligible in the sermons.

k) PARALEIPSIS.

Paraleipsis in a strict sense—the insinuation of all one wishes to say while pretending to pass the point over in silence—is not found in St. Basil. Very infrequently a weaker, allied form of the figure is represented—the hint of an abundance of arguments held in reserve.

Examples:—*τὰ μὲν οὖν περὶ ἀρχῆς, ὡς ὀλίγα ἀπὸ πολλῶν εἰπεῖν, ἐπὶ τοσούτον,*—Hex. 1, 7 B.

—*καὶ τί δεῖ λέγειν τῶν λοιπῶν παθῶν τὸν ὄχλον;* (and then there follows an enumeration of them).—In Ebriosos, 125 A.

The only other examples found occur in Hex. 1, 8D; Hex. 3, 28 A.

1) PROSOPΟΠΟΙΑ.

Prosopopoiia—the representation of a person speaking directly—depends for its highest effects upon the histrionic talents of the orator. Such a reproduction under any circumstances lends vivacity to the discourse. The rhetorical exercises of the schools encouraged the device in professional practice. A figure allowing so rich an opportunity for the display of dramatic talent was not to be lost on the sophists of the Second Sophistic.

The large number of examples found in the sermons includes many so closely allied with other figures that a careful excision has been necessary. All scriptural excerpts in the first person have been excluded in virtue of that distinction which obtains between a quotation from an author and the representation of him speaking directly. For the same reason the reconstructions of Prodicus of Ceos and of Pythagoras, in *Ad Adolescentes*, 177 E and 182 D, respectively, have been omitted. Examples exegetical in character have been included, particularly those found in the homilies on the various psalms, but it has been thought well to present them separately in the statistics below. While not as a rule excellent examples of prosopopoiia, the exegetical instances certainly come under its definition. To exclude them would be to ignore a few elaborate examples of the figure and to over-look the most important device in St. Basil's development of the Homilies on the Psalms. The best examples were found in the homilies on the martyrs in the midst of ecphrases. Indeed prosopopoiia constitutes the major portion of some ecphrases.

Examples. Short:—*καὶ πόλον, φησί, τοῦτο δάνεισμα ᾧ τῆς ἀποδόσεως ἐλπίς οὐ συνέσκειται*;—Ps. 14, 112 E. Compare also Hex. 9, 87 E; In *Illud Lucae*, 44 E; In *Divites*, 57 B; *Contra Sabellianos*, 192 A; 195 A.

Dialogue or Debate:—*ἔχεις χαλκώματα, ἐσθήτα, ὑποδύγιον, σκεύη παντοδαπά; ταῦτα ἀπόδου· πάντα προέσθαι κατὰδεξαι, πλὴν τῆς ἐλευθερίας. ἀλλ' αἰσχύνομαι αὐτὰ δημοσιεύειν, φησίν. τί οὖν ὅτι μικρὸν ὕστερον ἄλλος αὐτὰ προκομίσει καὶ ἀποκηρύξει τὰ σὰ καὶ ἐν ὀφθαλμοῖς σοῖς ἐπενυνίῳ αὐτὰ διαθήσεται*;—Ps. 14, 109 A.

Compare also Hex. 6, 55 C; Ps. 14, 112 C; In Illud Lucae, 49 B; In Divites, 53 A; Deus non est auct., 81 A; In Sanct. Baptisma, 119 D.

Exegetical:—*ἔρεϊ· ἡ βοήθειά μου οὐκ ἐκ πλούτου, οὐδὲ ἐκ σωματικῶν ἀφορμῶν, οὐδὲ ἐκ δυνάμεως καὶ ἰσχύος ἐμῆς, οὐδὲ ἐκ συγγενείας ἀνθρωπίνης, ἀλλ' Ἡ βοήθειά μου παρὰ τοῦ θεοῦ.*—Ps. 7, 104 C.

Compare also Ps. 7, 103 E; Ps. 33, 146 B-C; 149 A; 149 B; Ps. 114, 201 C-D; Quod Mundanis, 171 D-E.

In Ecphrasis:—*κάλει, φησί, δημίους. ποῦ δὲ αἱ μολυβίδες; ποῦ δὲ αἱ μάστιγες; ἐπὶ τροχοῦ κατατεινέσθω, ἐπὶ τοῦ ξύλου στρεβλοῦσθω, φερέσθω τὰ κολαστηρία· τὰ θηρία, τὸ πῦρ, τὸ ξίφος, ὁ σταυρός, ὁ βόθρος εὐτρεπίεσθω. ἀλλὰ γὰρ οἷα κερδαίνει, φησίν, ἅπαξ μόνον ἀποθνήσκων ὁ ἀλιτήριος;*—In Gordium, 145 E.

Compare also In Fam. et Siccit., 69 A; In Sanct. Baptisma, 122 A-B; In Barlaam, 140 C; In Gordium, 145 D-E; 145 E; 146 A; 146 B-C; 147 B; 147 C-D; 147 D-148 E; In XL Martyres, 151 A; 151 B-C; 153 B-E; 154 A; 156 A.

Other interesting examples are the prosopopoiia of fish in Hex. 7, 67 A-C; of a dog, Hex. 9, 84 D; of the hearts of St. Basil's auditors in Hex. 9, 86 E; of the musings of a bankrupt father forced to sell one of his children in In Illud Lucae, 46 D-47 A; of personified procrastination in In Sanct. Baptisma, 118 C-D. Ps. 14 abounds in excellent examples—of a stingy man forging an excuse against giving aid, 108 A; of a man oppressed with debts and his prudent counsellor, 109 A-B; of a disillusioned debtor crying out upon the usurer, 109 C; of a hard-pressed man beholding the opulence of others, 110 D; the wife of a debt-ridden man states her extravagant needs, 112 A.

FREQUENCY OF PROSOPOPOIIA IN THE SERMONS.

		Non- exegetical	Exegetical			Non- exegetical	Exegetical
Hex. 1	(530)			Hex. 7	(425)	1	
" 2	(507)			" 8	(572)		
" 3	(565)			" 9	(507)	4	
" 4	(393)			Ps. 1	(449)	1	
" 5	(570)	2		" 7	(541)		4
" 6	(746)	2		" 14	(372)	9	

			Non- exegetical	Exegetical		Non- exegetical	Exegetical
Ps. 28	(636)			1	In Fam. et Siccit. (584)	1	
" 29	(418)			3	Deus non est auct. (598)	2	
" 32	(651)			2	Ad Iratos (452)		
" 33	(963)	2		6	De Invidia (359)	1	
" 44	(687)			4	In Princip. Proverb. (895)		
" 45	(407)			3	In Sanct. Baptisma (522)	6	
" 48	(682)			7	In Ebriosos (423)		
" 59	(242)			2	De Fide (185)		
" 61	(336)			7	In Princip. erat V. (248)	2	
" 144	(276)			7	In Barlaam (141)	1	
De Jejuniis 1	(475)			2	In Gordium (425)	7	
De Jejuniis 2	(330)	1			In XL Martyres (392)	6	
Attende Tibiipsi	(480)			1	De Humilitate (353)		
De Grat. Act.	(459)	2			Quod Mundanis (633)	4	
In Julittam	(580)	2			Ad Adolescentes (627)		
In Illud Lucae	(406)	7			In Mamantem (244)	2	
In Divites	(601)	11	1		Contra Sabellianos (444)	4	

So artificial a figure needs but a few recurrences to become a marked element in an orator's style. In the sermons the figure occurs one hundred and thirty times. Only ten sermons do not contain instances of its use. Although the exegetical homilies swell the total, more than half the examples are to be found elsewhere. Prosopopoiia, then, is a favorite device with St. Basil in elucidating a complicated question through the give and take of an imaginary debate, in a dramatic representation of the passions of the martyrs, in a simple, direct exposition of the scriptural text, occasionally even in bringing forcefully before his audience exemplary habits in irrational beings. The multitude of examples is accounted for by the utility of the figure; the lengthy or dramatic examples, by the tradition and practice of the schools. The sophistic stamp is upon them. The sophistic training is very marked in the panegyrics on the martyrs but, apart from any display of powers sanctioned by the custom of the times, a practical purpose underlay even these instances—the vivid, vigorous portrayal of illustrious example. And this vividness and this vivacity attend all the employments of prosopopoiia in St. Basil.

m) DIALEKTIKON.

Akin to the dialogue of *prosopopoiia* is *dialektikon*—a combination of question and answer. Like *prosopopoiia* it lends liveliness to a passage by its form and analyzes the speaker's thought forcefully and clearly, even minutely in some cases. At a new turn in a speech it is an efficacious means for compelling attention.

Examples:—*τίς ὁ ὠθῶν ἐκ τῶν λαγόνων τῆς γῆς τοῦτο τὸ ὕδωρ; τίς ὁ ἐπείγων ἐπὶ τὰ πρόσω; ποῖα ταμεία ὅθεν προέρχεται; τίς ὁ τόπος ἐφ' ὃν ἐπείγεται; πῶς καὶ ταῦτα οὐκ ἐκλείπει, κάκεῖνα οὐκ ἀποπίμπλαται; ταῦτα τῆς πρώτης ἐκείνης φωνῆς ἵρηται.*—Hex. 4, 35 A. Compare also Ps. 29, 125 A.

—*οἶδας τί ποιήσεις τῷ πλησίον καλόν; ὁ σεαυτῷ βούλει παρ' ἑτέρου γενέσθαι. οἶδας ὅτι ποτέ ἐστι τὸ κακόν; ὁ οὐκ ἂν αὐτὸς παθεῖν ἔλοιо παρ' ἑτέρου.*—Hex. 9, 83 C. Compare also Ps. 7, 99 A; Ps. 114, 201 C-D; Deus non est auct., 80 B; In Mamantem, 187 A.

—*τί οὖν ἐπὶ τούτοις; ἄρα ἐδεδεάσθη τῷ πλούτῳ; ἢ τῇ πρὸς τὸν ἀδικοῦντα φιλονεικίᾳ τὸ συμφέρον παρεῖδεν; ἢ τὸν ἐκ τῶν δικαστῶν ἐπηρημένον κίνδυνον ἐξεπλάγη;*—In Julittam, 34 A-B. Compare also Hex. 5, 47 D; Ps. 1, 95 E; Ps. 28, 115 B; Ps. 33, 156 C-D; In Julittam, 36 C-D; Deus non est auct., 82 A.

FREQUENCY OF DIALEKTIKON IN THE SERMONS.

Hex. 1 (530)		Ps. 33	(963) 8
" 2 (507) 8		" 44	(687) 3
" 3 (565) 7		" 45	(407) 1
" 4 (393) 4		" 48	(682) 2
" 5 (570) 4		" 59	(242) 1
" 6 (746) 4		" 61	(336) 4
" 7 (425) 4		" 114	(276) 4
" 8 (572) 3	De Jejunio 1		(475) 1
" 9 (507) 5	De Jejunio 2		(330) 2
Ps. 1 (449) 8	Attende Tibiipsi		(480) 2
" 7 (541) 4	De Grat. Act.		(459) 4
" 14 (372) 2	In Julittam		(580) 4
" 28 (636) 6	In Illud Lucae		(406) 7
" 29 (418) 3	In Divites		(601) 2
" 32 (651) 5	In Fam. et Siccit.		(584) 1

Deus non est auct.	(598)	10	In Barlaam	(141)	
Ad Iratos	(452)	4	In Gordium	(425)	1
De Invidia	(359)	1	In XL Martyres	(392)	3
In Princip. Proverb.	(895)	2	De Humilitate	(353)	2
In Sanct. Baptisma	(522)	1	Quod Mundanis	(633)	3
In Ebriosos	(423)	1	Ad Adolescentes	(627)	2
De Fide	(185)		In Mamantem	(244)	6
In Princip. erat V.	(248)	4	Contra Sabellianos	(444)	5

Somewhat more numerous than *prosopopoiia*, *dialektikon* serves to re-inforce the functions of the former in its forceful elucidation of involved thought and in the endowment of long passages with a saving sprightliness. When the not too obtrusive character of the figure is considered in connection with the above table, St. Basil's one hundred and fifty-eight recurrences to *dialektikon* may be styled a consistent and generous, but not an excessive use of the figure even for Western taste. *Dialektikon* is a marked element of St. Basil's style, but not eccentrically so.

n) HYPOPHORA.

Hypophora—the raising of an objection for the sake of immediate refutation—lends peculiar liveliness to the discourse. The orator's willingness to bring up a view opposed to his own gives him an air of eager confidence that always compels attention. Only two examples were found in the sermons. While abbreviated forms of the figure, they achieve its effects.

—*πλήκτης; ἀλλ' ἀνὴρ. πάροις; ἀλλ' ἠνωμένος κατὰ τὴν φύσιν. τραχὺς καὶ δυσάρεστος; ἀλλὰ μέλος ἤδη σὸν καὶ μελῶν τὸ τιμώτατον.*—Hex. 7, 68B.

—*ἀντερωτάσθωσαν οἱ τὰ τοιαῦτα ἐπίδητοῦντες· πόθεν νόσοι; πόθεν αἱ πηρώσεις τοῦ σώματος; οὔτε γὰρ ἀγέννητος ἡ νόσος οὔτε μὴν δημιουργημα τοῦ θεοῦ, etc.*—Deus non est auct., 78D.

o) PRODIORTHOSIS.

In the sermons *prodiorthosis* takes the form of a promise to be brief. Only two examples were found.

—*ἀλλὰ γὰρ οὐ λέληθέ με ὅτι πολλοὶ τεχνῆται τῶν βαναύσων τεχνῶν, ἀγαπητῶς ἐκ τῆς ἐφ' ἡμέραν ἐργασίας τὴν τροφήν ἑαυτοῖς συμποριζόντες,*

περιστήκασιν ἡμᾶς, οἱ τὸν λόγον ἡμῖν συντέμνουσιν, ἵνα μὴ ἐπὶ πολὺ τῆς ἐργασίας ἀφέλκωνται.—Hex. 3, 22C.

—ὥς ἂν δὲ μὴ ἐπὶ πλείον παρακατέχοντες ὑμᾶς ἀνῶμεν, βραχέα ἐξ οἷ κατελάβομεν ἄδομένον ὑμῖν ψαλμοῦ διαλεχθέντες καὶ τῷ λόγῳ τῆς παρακλήσεως κατὰ τὴν προσοῦσαν ἡμῖν δύναμιν τὰς ψυχὰς ὑμῶν θρέψαντες, ἐπὶ τὴν τοῦ σώματος ἐπιμέλειαν ἕκαστον διαφήσομεν.—Ps. 114, 199 D.

This concludes those minor figures whose generous use imparts a vivacity to the style or recalls the manner of the Attic court-room still living on in the traditions of rhetoric. In his use of these figures St. Basil is certainly generous. Asyndeton and the rhetorical question enliven his discourse at every turn, give the appearance of a forceful, rapid delivery, and drive home the thought vigorously. Polysyndeton, dialektikon, prosopopoiia, each in their way, emphasize and, in the case of the last two, even dramatize the development of thought. All these figures enjoy a use considerable in number but restrained in character—the restraint being only emphasized by a few striking exceptions. Those echoes of the court-room—diaporesis, prokataleipsis, hypophora, prodiorthosis—have an interest historical rather than rhetorical, showing how the old devices lived on in a time that had little real use for them but clung to them for their Attic associations. Parenthesis and epidiorthosis bear witness to that lack of thorough preparation long suspected of many of St. Basil's sermons.² The very little sarcasm and irony is a pleasant discovery, bespeaking an orator who was vehement without being vicious.

Considering the opportunities for display that the grand themes of St. Basil's discourses afforded, restraint is the general conclusion on his use of the minor figures of composition—a restraint not in number but in quality, and large totals are here accounted for on practical grounds. Although detailed reports are not available for comparing St. Basil with contemporaries, we nevertheless know that a pupil of the sophists could and generally would turn any occasion and any lively figure into an orgy of rhetorical abuse. Such a description does not fit St. Basil.

² Jackson, 51.

But while restraint is the general characteristic of St. Basil in his use of these figures, a man trained in the schools where ecphrasis was popular could not always utterly forego an extravagant prosopopoiia or an occasional disproportioned outburst of asyndeta or rhetorical questions. The practical aims of the Christian preacher and the tendencies of the pupil of the sophists here mingle, with the polemical purpose easily in the ascendant.

CHAPTER VIII

MINOR FIGURES ESPECIALLY CHARACTERISTIC OF THE SECOND SOPHISTIC

In their own natures there is nothing that warrants the grouping together of hyperbaton, hendiadys, paradox, hyperbole, antimetathesis, antonomasia. But each of them in its way possessed characteristics which appealed to the extravagant artificiality of the Second Sophistic and enjoyed so marked a development among the rhetors that this fact alone calls for their consideration apart from the groups to which they naturally belong.

a) HYPERBATON.

Hyperbaton—the transposition of words from their natural position for artistic purposes—was zealously cultivated by the disciples of the Second Sophistic. Originally a means of emphasis, hyperbaton gradually became transformed into a vehicle for the display of an affected elegance which the sophists saw in the forced removal of words from their logical order. The following variations of it are found in St. Basil.

- 1) The article is separated from its noun by a long interval:—οἱ πέμπτην σώματος φύσιν εἰς τὴν οὐρανοῦ καὶ τῶν κατ' αὐτὸν ἀστέρων γένεσιν ὑποτιθέμενοι.—Hex. I, 11 C.
- 2) The noun is separated from its possessor or explanatory modifier:—ὡς τῶν εἰκοσιτεσσάρων ὥρων μᾶς ἡμέρας ἐκπληρουσῶν διάστημα.—Hex. 2, 20 E.
- 3) A verb or several words is placed between a noun and its adjective:—τὸ τὴν μέσσην τοῦ παντὸς εἰληφέναι χώραν.—Hex. 1, 10 A.
- 4) Of two co-ordinate adjectives, the second is placed as if it were an after-thought:—ἀναρχον τὸν κόσμον καὶ ἀτελεύτητον.—Hex. 1, 4 B.

- 5) An important word is placed at or near the beginning or end of a clause or sentence for emphasis:—*ὥστε παντός ἐστιν ἀληθέστερον τὸ ἐκάστῳ τῶν φηομένων ἢ σπέρμα εἶναι*—Hex. 5, 41 B.

From the uncertain quality of many of the examples collected, accurate statistics on St. Basil's use of hyperbaton are impossible. From a lack of statistics on other orators of the period I could not determine the extent of sophistic influence in St. Basil, even if statistics on St. Basil himself were satisfactory. That he did use hyperbaton, that he used it constantly, every page of the text shows. But in a figure so peculiar to the time, we cannot pronounce upon its degree of frequency save from the standard use of the time itself. Such a standard is not available either from the period as a whole or from individual representatives.

b) HENDIADYS.

Hendiadys—the placing on an equal grammatical plane of two expressions, one of which is logically subordinate to the other—has a tendency to emphasize the less important. Sometimes its purpose is pleonastic. In any event it is not a marked element of St. Basil's style in the sermons.

Examples:—*πρὸς τὴν ὄψιν καὶ τὸ τερπνόν*—(*τὸ τερπνόν* logically modifies *ὄψιν*).—Hex. 2, 19 E.

—*πληγαῖς καὶ μάστιγι*.—Hex. 9, 86 B.

—*λογισμὸν καὶ τὸν νοῦν*.—In Ebriosos, 129 B.

The remaining examples in the sermons occur in Hex. 1, 3 C; Hex. 2, 19 E; Hex. 5, 45 E; Hex. 8, 78 B; Hex. 9, 80 E; 86 D; Ps. 7, 105 D; De Grat. Act., 27 E; In Julittam, 42 E; In Fam. et Siccit., 63 C; 64 C; In Ebriosos, 129 B; 137 C.

c) ADJECTIVE SUBSTANTIVE ABSTRACT.

Adjective Substantive Abstract—a name not found in the rhetoricians—is here employed to designate that figure of emphasis wherein a phrase properly adjectival is raised to substantive rank as an abstract noun.

Examples:—*ἀληθείας ῥημάτων*.—Hex. 1, 2 D;

—*τὸ ἐκ τῆς μελωδίας τερπνόν*.—Ps. 1, 90 C;

—μη ἐν τῇ παλαιότητι τοῦ γράμματος ἀλλ' ἐν τῇ καινότητι τοῦ πνεύματος.—Ps. 32, 133 C.

—τὴν καινότητα τῆς διανοίας.—Attende Tibiipsi, 21 A.

—ὡ τῆς ἀτοπίας τῶν λόγων!—In Sanct. Baptisma, 116 C.

Compare also Hex. 7, 65 C; Hex. 9, 86 C; Ps. 7, 105 A; Ps. 61, 199 A; In Julittam, 35 C.

FREQUENCY OF ADJECTIVE SUBSTANTIVE ABSTRACT
IN THE SERMONS.

Hex.	1	(530)	4	In Julittam	(580)	6
"	3	(565)	2	In Illud Lucae	(406)	6
"	7	(425)	2	In Divites	(601)	11
"	9	(507)	1	In Fam. et Siccit.	(584)	5
Ps.	1	(449)	3	Deus non est auct.	(598)	5
"	7	(425)	1	De Invidia	(359)	1
"	32	(651)	1	In Sanct. Baptisma	(522)	1
"	33	(963)	1	In Ebriosos	(423)	2
"	44	(687)	1	In Princip. erat V.	(248)	1
"	45	(407)	7	In Barlaam	(141)	1
"	48	(682)	2	In Gordium	(425)	3
"	61	(336)	3	De Humilitate	(353)	1
De Jejunio	1	(475)	3	Quod Mundanis	(633)	4
" "	2	(330)	3	Ad Adolescentes	(627)	9
Attende Tibiipsi	(480)	4	In Mamantem	(244)	1	
De Grat. Act.	(459)	2	Contra Sabellianos	(444)	1	

Neither the above table nor the total (98) makes Adjective Substantive Abstract a prominent feature of St. Basil's style. Fourteen sermons contain not an instance of its use. The remaining thirty-two show no constant recurrence to it. In Divites shows the most frequent use of the figure and here the average of its recurrence is only once about every fifty-four lines of text. Such infrequency in so mild a figure constitutes Adjective Substantive Abstract almost negligible.

d) PARADOX (OXYMORON).

Rarely used in classical times, paradox—a combination of words self-contradictory apart from the context—was a favorite device among the sophists of the Empire. They welcomed

it as a vehicle especially rich in opportunities for linguistic jugglery. The fact that its full meaning depends on a knowledge of the context suggests the most popular form of this figure—the combination of a term in its literal sense with a term in a figurative sense, the figurative meaning being intelligible only in the light of the context. Christians educated in pagan schools found in paradoxes of the Faith abundant material for satisfying this convention of contemporary rhetoric.

Another name for paradox is oxymoron. It is sometimes suggested that a distinction is to be made between the two terms. Although the rhetoricians are not precise in the matter, the examples given by them point to oxymoron as a neater, more pithy form of paradox.

Examples:—*ἵνα τὸν ἕνα μὴ παραδέξωνται, μυρίους εἰσάγουσι.* (i. e. the Hebrews, in order that they may not accept Christ as the Second Person of the Trinity [*τὸν ἕνα*] say that God's phrase, "Let us make man", is addressed to the attendant angels).—Hex. 9, 87 E.

—*ἄνευ γῆς φυτεύεις· ἄνευ σπορᾶς θερίζεις.*—Ps. 14, 113 C. Compare also In Sanct. Baptisma, 116 A.

—*ἵνα ἡμεῖς τῇ ἐκείνου πτωχείᾳ (of Christ) πλουτήσωμεν* (spiritual wealth). Ps. 33, 147 E. For the same words in the same sense compare In Divites, 61 E.

—*καὶ ὑπὸ φιληδονίας τὴν ἡδονὴν ἀφανίσων* (i. e. destroying the pleasure of eating in the insipidity which results from gluttony).—De Jejuniō 1, 7 A.

—*μετὰ τῶν ἀχαρίστων ὁ εὐεργέτης· πρὸς τοὺς καθημένους ἐν σκότει ὁ ἥλιος τῆς δικαιοσύνης· ἐπὶ τὸν σταυρὸν ὁ ἀπαθής· ἐπὶ τὸν θάνατον ἡ ὥή· ἐπὶ τὸν ᾄδην τὸ φῶς· ἡ ἀνάστασις διὰ τοὺς πεσόντας.*—In Julittam, 40 C-D. Compare also Ps. 33, 144 A; In Divites, 53 A.

—*σωπῶσα βοᾷ.*—In Princip. Proverb., 99 E. Compare also Hex. 3, 28 C.

—*ἀποθάνωμεν οὖν, ἵνα ζήσωμεν.*—In Sanct. Baptisma, 113 D. The same words in the same sense occur in In XL Martyres, 153 D; the same thought in different words occurs in In Gordium, 148 D.

—*καινὸν τοῦτο τῆς ἀμετρίας τὸ μέτρον.*—In Ebriosos, 128 D.

The remaining examples in the sermons occur in Hex. 1, 2 A; 6 C; 8 C; Hex. 2, 14 C; Ps. 33, 144 A; Ps. 61, 196 C; In Julittam, 33 B; Deus non est auct., 76 B; In Sanct. Baptisma, 113 D; 117 E; In Ebriosos, 127 D; In Barlaam, 139 C; In Gordium, 147 A; 148 D; In XL Martyres, 151 C; 151 C; Quod Mundanis, 172 B-C.

A total of thirty-two examples in forty-six sermons, with only four sermons containing as many as three examples and twenty-eight sermons containing no examples, illustrates forcefully the restraint of St. Basil in a figure dear to the sophists and their Christian contemporaries alike.¹ But there can be no doubt on the other hand of the high artificiality of the examples found. The scarcity of examples in a field so favorable to paradox as the Christian religion and the unmistakable quality of the examples found indicate a trait in St. Basil's rhetorical manner frequently noted in these pages—the education strongly sophistic breaking through, on occasion, a stronger restraint.

e) HYPERBOLE.

Originally hyperbole was a kind of metaphor. The element of exaggeration was a necessary constituent, but basically hyperbole was a specialized form of implied comparison—the comparison of an object to the same characteristic in another object magnified many times. In the typical hyperbole of the later rhetoric the element of exaggeration obscures the basic metaphor. In its striving for startling effects, the hyperbole takes on a sensational quality closely akin to the contemporary paradox. The bounds of good taste are thus easily overstepped; the insignificant and commonplace are thus systematically and flaringly inflated in order that the show-artist may have more opportunities for displaying his versatility than the subject-matter itself allows. This does not necessarily imply a continual recurrence to the figure throughout the uneven pitch of an oration, although orators so excessive are extant. It refers more to the astounding hyperbolical manner of the sophists on the unimportant phases of themes in themselves exalted enough to permit a measured flight of fancy on occasion. Hermogenes

¹ Méridier, 13; Guignet, 95.

approves of such exaltation of the insignificant.² Aristides, Himerius, and Libanius all frequently abuse this figure.³ The panegyric oration became a favorite occasion, and among the Christian orators⁴ the extravagant hyperbole appears to have been an established convention of panegyric sermons. In the panegyrics on the martyrs especially the language of ordinary good taste was insufficient for the enthusiasm of the orator.

Examples:—ἀλλ' ἐπειδὴ τοῖς μεγίστοις ὄρεσι τῷ ὄγκῳ τοῦ σώματος παριστάεται (likening whales to mountains)—Hex. 7, 68 E.

—βουνοὶ τινες σάρκινοι (likening elephants to hills of flesh).—Hex. 9, 86 A.

—σήμερον ἑαυτοὺς τῇ μέθῃ καταβαπτίσωμεν (Since a five days fast has been proclaimed, let us drown ourselves in drink).—De Jejunio 2, 12 D.

—εἰς νεκρὰς ἀκοὰς ("dead" ears used here for "drunken" ears)—In Ebriosos, 124 A.

—οὐχὶ δὲ φρέξει ὁ οὐρανὸς ἄνωθεν; οὐ συσκοτάσει δὲ ἐπ' ἐμοὶ τὰ ἀστρα; ἡ γῆ δέ με ὑποστήσεται ὅλως (will not the heavens above shudder etc. i. e. if I betray my god).—In Gordium, 148 A. Compare also In Ebriosos, 123 C.

The remaining examples in the sermons occur in Hex. 1, 2 D; Hex. 2, 12 A; Hex. 8, 79 B; In Illud Lucae, 45 A; In Divites 55 C; In Gordium, 143 E; 147 A; In XL Martyres, 149 C.

There are only sixteen hyperboles in the sermons, and of these three only approach startling disproportion. While the element of exaggeration is always pronounced, it is due rather to a vigorous orator seeking vigorous expression than a show-artist seeking an opportunity. In no instance are the insignificant aspects of a subject dragged forth for a wanton display of virtuosity. Every hyperbole is inspired by something large and important in St. Basil's eyes. The size of elephants, the excess of drunkards, the indifference of drunkards to the word of God, the utter repugnance of the very thought of denying God (In Gordium, 148 A), the excesses of gluttony (In Illud Lucae, 45 A), the insatiableness of an extravagant wife (In

² *Περὶ Ἰδεῶν* 396, 5.

³ Aristides I, XII 203, 210; Himerius II, 408; XXIII, 772; Libanius I, 542.

⁴ Méridier 29—30; Delahaye, 207.

Divites, 55 C), the prowess of the **Forty Martyrs** (In **XL Martyres**, 149 C)—are subjects calling forth Basil's admiration or indignation, and in his desire to be emphatic he becomes picturesque. The panegyric on Gordius bears unmistakable traces of the abandoned extravagance of the schools, wherein the very thought of renouncing God is so repulsive to the Martyr that St. Basil makes him cry out (In **Gordium**, 148 A). "Will not the heavens above shudder; will not the stars grow dim on my account, will the earth, finally, support me" (i. e. if I betray my god). An approach to the foregoing in the sophistic manner occurs in In **Ebriosos**, 123 C where, in utter disgust at the conduct of women attending the festival that called forth his address, he cries out, "They defiled the air with their adulterous songs; they defiled the earth with their adulterous feet". But even in these instances much is to be accounted for by the importance of the subject-matter in St. Basil's eyes. In In **Gordium** 148 E the orator's enthusiasm at the conclusion of his dramatic ecphrasis on the death of Gordius sweeps him into the following extravagance on the uproar of the people witnessing the martyrdom, "What clap of thunder ever sent forth so great a sound from the clouds as then from those below went up to heaven!" This outburst, while not so imaginative as some others, is nevertheless the best instance of the genuinely sophistic manner in that the subject itself is insignificant. The shout of the people, of itself not important, is a detail contributing powerfully to the dramatic recital preceding. It belongs to an ecphrasis, wherein sophistic peculiarities, from the nature of ecphrasis, have fullest play. In ecphrasis, then, alone and in only one ecphrasis of the several to be found in his sermons⁵ is St. Basil's mildness in hyperboles completely swept aside. Even here vehemence and not mere display is the main-spring of the figure, vehemence in driving home with a dramatic punch the edifying martyrdom of Gordius.

Sixteen instances, with only one of these strongly sophistic, with only two mildly so, when considered in connection with the fact that four panegyrics are included among the sermons and countless other opportunities for the indulgence of the

⁵ Cf. ch. 13.

figure, argue a marked restraint in number, especially when compared to St. Gregory Nazianzus,⁶ and in quality, when compared with St. Chrysostom⁷ and St. Gregory of Nyssa⁸.

f) ANTONOMASIA.

Antonomasia—the designation of a person or thing by one of his or its qualities or achievements—is considered by some rhetors⁹ a subdivision of synecdoche. Since one's qualities or achievements generally call for more words than are contained in one's name, antonomasia could be discussed as one of those periphrastic forms in this study treated under the head of Figures of Redundancy. But since this device became an almost universally observed convention in the extravagant rhetoric of the Empire, its consideration in this chapter apart from either of the above groups is justified. A striking proof of the prevalence of antonomasia in the literary work of the time is the fact that Eusebius, in his *Life of Constantine*, avoids the name of Arius, Bishop Alexander, and four Roman emperors in a manner not to be explained except on the ground of scrupulous adherence to this eccentric habit of the later rhetoric.¹⁰

Examples:

Cumulative:—ἐὰν ταῦτα μάθωμεν—τὸν κτίσαντα προσκυνήσομεν, τῷ Δεσπότῃ δουλεύσομεν, τὸν Πατέρα δοξάσομεν, τὸν τροφέα ἡμῶν ἀγαπήσομεν, τὸν εὐεργέτην αἰδεσθισόμεθα, τὸν ἀρχηγὸν τῆς ζωῆς ἡμῶν τῆς παρουσίας καὶ τῆς μελλούσης προσκυνούντες οὐκ ἀπολήξομεν, τὸν δι' οὗ παρέσχετο ἡδὴ πλούτου καὶ τὰ ἐν ἐπαγγελίαις πιστούμενον καὶ τῇ πείρᾳ τῶν παρόντων βεβαιούντα ἡμῶν τὰ προσδοκώμενα.—Hex. 6, 50 D.

Prerogatives of God:—τοῦ κτίσαντος.—Hex. 6, 51 E.

—ὁ Ὑψιστος.—Hex. 6, 61 D.

—τὸν δὲ τοῦ χρόνου ποιητὴν.—In Princip. erat. V., 136 A.

—τὸν ἀληθινὸν βασιλέα.—In XL Martyres, 153 D.

—ὁ κριτὴς τῆς ἀνθρωπίνης ζωῆς.—Quod Mundanis., 173 B.

Antonomasia followed by antonomasia:—τοῦ ὑπὲρ ἡμῶν καταπαλαίσαντος τὸν τὸ κράτος ἔχοντα τοῦ θανάτου.—Ps. 29, 126 D.

⁶ Guignet, 244.

⁷ Ameringer, 39—40.

⁸ Méridier, 158—161.

⁹ Trypho, Spengel III, 204; Charis, *ibid.* 273.

¹⁰ Delahaye 208—209.

Names of Satan:—ὁ δυσμενής—Quod Mundanis, 171 E.

—ὁ πολέμος.—Quod Mundanis, 172 A.

A martyr:—τὸν ἀθλητὴν.—Quod Mundanis, 172 A.

Name of city:—ἀπὸ τῆς πόλεως ταύτης, ὅθεν καὶ μᾶλλον αὐτὸν ἀγαπῶμεν, διότι οἰκεῖος ἡμῶν ὁ κόσμος ἐστίν.—In Gordium, 143 B.

Name of ruler:—ὁ τότε τύραννος.—In Gordium, 143 D.

The Church:—ἡ κοινὴ μήτηρ.—Quod Mundanis, 170 B.

FREQUENCY OF ANTONOMASIA IN THE SERMONS.

Hex.	1	(530)	26	De Jejunio	2	(330)	3
"	2	(507)	16	Attende Tibiipsi		(480)	17
"	3	(565)	28	De Grat. Act.		(459)	8
"	4	(393)	9	In Julittam		(580)	35
"	5	(570)	6	In Illud Lucae		(406)	10
"	6	(746)	42	In Divites		(601)	18
"	7	(425)	5	In Fam. et Siccit.		(584)	12
"	8	(572)	14	Deus non est auct.		(598)	13
"	9	(507)	23	Ad Iratos.		(452)	12
Ps.	1	(449)	8	De Invidia		(359)	11
"	7	(541)	10	In Princip. Proverb.		(895)	8
"	14	(372)	5	In Sanct. Baptisma		(522)	15
"	28	(636)	13	In Ebriosos		(423)	5
"	29	(418)	12	De Fide		(185)	18
"	32	(651)	16	In Princip. erat V.		(248)	14
"	33	(963)	14	In Barlaam		(141)	8
"	44	(687)	14	In Gordium		(425)	24
"	45	(407)	14	In XL Martyres		(392)	10
"	48	(682)	27	De Humilitate		(353)	6
"	59	(242)	4	Quod Mundanis		(633)	44
"	61	(336)	11	Ad Adolescentes		(627)	2
"	114	(276)	9	In Mamantem		(244)	10
De Jejunio	1	(475)	10	Contra Sabellianos		(444)	2

Varying with the individual sermon, St. Basil resorts to antonomasia throughout his homilies. 641 examples in 569 half-pages of Benedictine text seem excessive to Western taste, but judged from the standards of the Fourth Century, this total is not remarkable. A glance at the table, however, shows St. Basil at times generous and at times very sparing of antonomasia.

Hex. 3, Hex. 6, In Jullittam, De Fide, In Princip. erat V., In Barlaam, Quod Mundanis contain a wealth of examples that measure up to sophistic notions of a proper frequency. The moderate use of antonomasia in most of the sermons, the very frequent recurrence to it in a few sermons suggest that here again that restraint which generally characterizes St. Basil's use of the Minor Figures of Rhetoric is subject to an occasional relapse into the manner of his contemporaries.

g) ANTIMETATHESIS.

Antimetathesis—the repetition within a sentence of the same word with a different meaning—is a species of verbal jugglery dear to the heart of the Asiatic sophist.

The first sentence of the Hexaemeron furnishes a mild example:—*πρέπουσα ἀρχή* (beginning of speech)—*ἀρχὴν* (beginning of creation).

Noteworthy examples are:—*κρεῶν οὐκ ἐσθίεις* (meat you do not eat) *ἀλλ' ἐσθίεις τὸν ἀδελφόν* (but you eat your brother, i. e. you persecute him.).—De Jejuniō I, 9 B.

—*ὃν ἐκ τῆς γαστρὸς* (womb) *προήγαγε, πάλιν τῇ γαστρὶ* (stomach) *κακῶς ὑποδέξασθαι*.—In Fam. et Siccit., 70 A.

—*ἐὰν γὰρ μηδέποτε ἐπινυστάξης τοῖς οἰαζιν ἕως εἰ ἐν τῷ βίῳ τούτῳ—καὶ τὴν παρὰ τοῦ Πνεύματος συνέργειαν λήγῃ—καὶ πραεῖαις αὔραις καὶ εἰρηρικαῖς ἀσφαλῶς σε διακομίζοντος*.—In Princip. Proverb., 113 A-B.

Compare also Ps. 29, 130 E. The remaining examples in the sermons occur in Hex. 2, 21 C; Attende Tibiipsi, 24 D; In Divites 54 B; 61 C.

10 cases of antimetathesis in 46 sermons constitute an example of restraint surprising in an Asiatic educated in the sophistic schools. That Basil's temper was thoroughly Asiatic in the province of word-play is convincingly established by the examples given above, particularly by the rather startling pun last quoted wherein the word *τοῦ Πνεύματος* is made to do service not only for its proper meaning, Holy Spirit, but is forced by the context to likewise signify *τοῦ πνεύματος*, wind.¹

¹ The elaborateness of the word-play here points to Sophistic rather than Biblical inspiration.

In these minor figures of rhetoric so peculiarly a part of the sophistic tradition we have an excellent index of the extent of the influence of that tradition on St. Basil, at least in so far as the Minor Figures are concerned. In this chapter more than in any chapter so far developed, we look for the sophistic manner to show its strongest manifestations in our orator both in quality and number. The sophistic quality is very palpable but its extensiveness is remarkably moderate. Evidences so thoroughly Asiatic yet so few in number suggest the possibility that St. Basil resolutely determined not to follow the pagan manner; that in this determination he was not uniformly successful; that these richly sophistic examples mentioned above are indices of that Basil of the school days in contact with other Asiatics at Caesarea, Nicomedia, Athens; a Basil whose innate Asianism the resolute Archbishop of Caesarea, for all his protests, could not quite suppress.

CHAPTER IX

FIGURES AND DEVICES OF THE SECOND SOPHISTIC

The figures and devices reserved for classification here in a special manner are characteristic of the Second Sophistic. The following may be taken as a working division:

1. Gorgianic Figures and Allied Devices (contributing to the symmetry of the period).
2. The Metaphor and its Subdivisions.
3. The Comparison.
4. Ecphrasis.

Of the above groups ecphrasis alone is a child of the Second Sophistic. The rest are adaptations from the past but so thoroughly imbued with the sophistic manner that they deserve a place along side of ecphrasis in a study of the rhetoric of the times. Besides the many examples of Gorgianic figures which the sermons of St. Basil yield, there are other devices not precisely corresponding to the scholastic definitions of the Gorgianic figures, yet bearing so close a resemblance to them and occurring in such numbers that it was thought that to ignore them would be to leave out of account an important element of St. Basil's sentence parallelism. Therefore, after the figures found in the canon given below, will be found names strange to the rhetors but used here to designate devices which show a kinship to the traditional figures.

1. Gorgianic Figures and Allied Devices here include all those figures upon which depends the most notable characteristic of Greek prose i. e. parallelism.

a) Isocolon—a succession of cola of about equal length.— $\dot{\tau}\dot{\iota}$ $\tau\dot{\omega}$ $\chi\rho\acute{o}\nu\eta$ $\mu\alpha\rho\alpha\nu\theta\epsilon\acute{\iota}\varsigma$ $\dot{\eta}$ $\nu\acute{o}\sigma\eta$ $\delta\iota\alpha\lambda\upsilon\theta\epsilon\acute{\iota}\varsigma$.—Hex. 5, 41 E.

- b) Perfect Parison—successive cola whose structural similarity extends to an exact correspondence in the position of words.—*οδὸν χαλκευτική μὲν περὶ τὸν σῶηρον, τεκτονική δὲ περὶ τὰ ξύλα.*—Hex. 2, 13 D.
- c) Parison—successive cola having the same general structure.—*ὅς τὸν ὄγκον τῆς τυραννίδος μισήσας, καὶ πρὸς τὸ ταπεινὸν τῶν ὁμοφύλων ἀναδραμών.*—Hex. 1, 2 B.
- d) Chiastic Parison—similarity in the general structure of the succeeding cola varied by a chiastic arrangement of the final words.—*καὶ ὀνόματι μὲν ὁμολογούντες Υἱόν, ἔργῳ δὲ καὶ ἀληθείᾳ τὴν ὑπαρξὺν ἀθετοῦντες.*—Contra Sabellianos, 190 A.
- e) Homoioteleuton (Paromoion)—a parison whose cola end in similar sounds.—*τὰς ἐρημίας οἰκίει, τὰς ἀγορὰς σωφρονίζει.*—Ps. 1, 91 A.
- f) (a) Antithesis—parison plus an opposition of thought between the cola.—*νῦν μὲν ὑψουμένη δι' ἀλασυνείαν, νῦν δὲ ταπεινουμένη διὰ λύπας καὶ συστολάς.*—Ps. 7, 104 E.
- (b) Chiastic Antithesis—successive cola antithetical in thought and containing a chiasmus somewhere in the corresponding succession of words.—*τὸ μὲν λεπτόν καὶ διηθούμενον ἐπὶ τὰ ἄνω διεύκτα, τὸ δὲ παχύτατον καὶ γεῶδες ἐναφίεντα τοῖς κάτω.*—Hex. 3, 28 D.
- g) (a) Chiasmus—two or more successive cola wherein the succession of words in the first colon is reversed in the second and the succession of words in the second is reversed in the third, etc.—*ὁ νέος τὴν ἡλικίαν, καὶ τὰς φρένας νεώτερος.*—De Humilitate, 157 C.
- (b) Antithetical Chiasmus—a chiasmus whose corresponding parts are opposed in thought.—*μήποτε δικαιοῦς τῇ σεαυτοῦ ψήφῳ, τῇ τοῦ θεοῦ κατακριθῆς.*—De Humilitate, 160 C.
- h) Sentence Parison—two or more successive sentences whose corresponding clauses are of similar structure.—*ἄλλως γὰρ διατίθεται μειουμένης αὐτῆς, καὶ ἄλλως αὔξομένης τὰ σώματα.*—Hex. 6, 60 E.
- i) Parallelism—two or more successive sentences in which one or more but not all the corresponding

clauses are of similar structure.—*καυθήτω ὁ ποῦς ἵνα διηλεκῶς μετ' ἀγγέλων χορεύῃ, ἀποβρῆνῃτω ἡ χεὶρ ἵνα ἔχῃ παρρησίαν πρὸς τὸν Δεσπότην ἐπαίρεσθαι.*—In XL Martyres, 153 C.

2. Metaphor and its Subdivisions here include the metaphor under its various aspects and characteristics. The division given below is necessary in any study that beyond the mere compilation of totals looks for sophistic influence in the several forms that metaphor may assume.

- a) Prolonged Metaphor—the elaborate, prolonged development, clause on clause, sentence on sentence, of an implied comparison between two objects.—“A river is our life, ever-flowing and filled with waves one upon another. One has already flowed by, another is still passing, another has just emerged from its sources, another is about to do so, and all of us hasten to the common sea of death”—Quod Mundanis, 172 E.

- b) Metaphor—one object is likened to another object by asserting it to be that other object, the comparative words being omitted. It is the shorter, more usual form of metaphor.—“Men who thus write spin a spider's web.”—Hex. 1, 3 B.

- c) Redundant Metaphor—the presentation of the same aspect of an object under many metaphors based on varied provinces of thought and experience.—“A piteous sight it was for the just to see that soldier become a runaway, that most valiant man a captive, that lamb of Christ snatched off by the wolf.”—In XL Martyres, 154 C.

3. The Comparison, like the metaphor, is divided for purposes of demonstrating the extent of sophistic influence into the subdivisions which follow.

- a) Short Comparison—a property, or properties, of one object is formally attributed to another object. It is a metaphor completed by a grammatical form.—“For just as a shadow clings to the body, so does sin cling to our souls.”—In Divites, 58 C.

- b) Long Comparison—an elaborate, detailed instance of the foregoing.—“For just as the goal of the road is different (i. e. for travellers) but their dwelling together arises as an accident of their journeys, so for those united in marriage or in any other communion of this life, the end of their lives is clearly pre-ordained for them, and this pre-ordained end of their lives necessarily separates and makes to part those thus joined.”—In Julittam, 38 D-E.
 - c) Redundant Comparison—the heaping up of comparisons about one central theme.—“What the foundation is to the house and the keel to the ship and the heart to the body of an animal, this short preface is to the general purport of the psalms.”—Ps. 1, 91 E.
4. Ecphrasis—a word-picture. For example compare page 146.

CHAPTER X

GORGIANIC FIGURES AND ALLIED DEVICES OF PARALLELISM

Parison, paromoion, and antithesis¹ are called Gorgianic figures because of some connection, not precisely defined by the ancients, with the Sicilian sophist, Gorgias of Leontini. Of these antithesis at least existed in Greek prose before Gorgias, time and under influences non-Sicilian—in the works of the Ionian philosopher Heraclitus². But Gorgias introduced these figures to Fifth-century Athens and Fifth-century Athens became the centre of intellectual Greece. For Greek literature, therefore, Gorgias may be considered their inventor, for he first used them extensively in prose purposely artistic. His excessive use of these figures became a precept to his fellows and followers as to what to avoid, but the Gorgianic figures, with him and after him, became the basic instruction of all technical training which had for its object the production of artistic prose.

When rhetoric became confined to the school-room after Alexander's exploits, the Gorgianic figures, of course, passed from the field of political action. In the first century of the Empire these figures lost their ancient prestige, but in the Attic triumph of the second century they returned to their old preeminence.³ In the ancient treatises of rhetoric the Gorgianic figures always receive the most attention. Their professed purpose to reduce the idea and its expression to a regular design appealed to the beauty-loving Greek; made them the foremost

¹ Paronomasia, usually considered a Gorgianic figure, has been treated under the Figures of Sound. cf. page 39.

² Robertson, 8.

³ Hermogenes, II 437; Diodorus XII, 53; Philostratus, Epist. 364.

devices for artistic expression in all periods of rhetoric at Athens, and therefore especially cherished of the Second Sophistic. All three achieve their effects by producing symmetry and parallelism: parison, by a parallelism in structure; paromoion, by a parallelism of structure and sound; antithesis, by a parallelism of structure and sense. Temperament and predilection easily account for the varying popularity of other figures with disciples of the sophistic schools. A marked indifference to the Gorgianic figures in such disciples would be inexplicable on grounds at all creditable.

a) ISOCOLON.

Isocolon—a succession of cola of equal length, the syllable and not the letter being taken as the basis of measurement—from the nature of the case logically precedes the Gorgianic figures. Parison and its refinements and variations are but isocola wherein the parallelism is extended from mere length to structure and sound and sense. In studies of the Attic Orators, isocolon as a distinct figure is often avoided as “an unnecessary refinement of terminology”. Only two Greek rhetoricians define it⁴ and they apparently disagree, but an example cited by Demetrius and the name of the figure itself indicate that it has to do with equality of cola. Such a parallelism in Attic prose-writers may be largely the result of chance. It is rare at all events.⁵ Although this stricture obviously applies to examples of isocolon in the Second Sophistic orators, the results attained by Guignet,⁶ particularly in connection with parenthesis, and the obvious abuse of the figure by some of the sophists, as Dion of Prusa, lead us to look sharply for similar manifestations in St. Basil.

166 examples of successive, equi-syllabled cola were found—an insignificant total if every instance found were free from the limitations noted above, and we must not forget the element of chance. No examples interrupted by parenthesis were found. Unusual types that may have some rhetorical design are:

—ὡς γὰρ ἡ ἀρχὴ τῆς ὁδοῦ οὕτω ὁδός,

⁴ Anon. III, 155; Demetrius, III, 267.

⁵ Robertson, 16.

⁶ 108 ff.

καὶ ἡ ἀρχὴ τῆς οἰκίας οὐκ οἰκία,
 οὕτω καὶ ἡ τοῦ χρόνου ἀρχὴ οὕτω χρόνος,
 ἀλλ' οὐδὲ μέρος αὐτοῦ τὸ ἐλάχιστον.—Hex. 1, 7 A. Compare also
 Ps. 32, 134 A.

—καὶ τότε ἀρξάμενον,
 καὶ μέχρι νῦν ἐνεργούν,
 καὶ εἰς τέλος δεξιόν.—Hex. 9, 81 A. Compare also Ps. 59, 190 B;
 De Fide, 133 B-C; In Gordium, 146 E-147 A.

—ἄλλοι νοσοῦντες καὶ ἄλλοι εὐπαθοῦντες,
 ἄλλοι ἐν γάμοις καὶ ἄλλοι ἐν πένθεσιν.—Ps. 59, 190 C-D. Compare
 also De Jejuniō 1, 6 C; In Barlaam, 140 D.

Neither the number nor the quality of isocola found in the
 sermons are significant save in showing that the figure is not
 a characteristic of St. Basil's style.

b) PARISON.

Parison—two or more successive cola having the same
 general structure—is the first of the Gorgianic figures. It may
 also be isocolon and frequently is such in St. Basil, but its
 chief purpose is the organization of successive cola in such a
 way that their elements correspond in structure and sequence.
 Parison is to be found, with varying popularity, in all the
 orators and rhetoricians from Gorgias' time down. We have
 seen its importance in the schools of the Second Sophistic.
 Among the eminent sophists Himerius was distinguished for
 his extensive and refined use of parison. With Themistius and
 Libanius parison was a favorite device.⁷

An excessive use of perfect parison—wherein the correspon-
 dence in structure is exact—unmistakably gives monotony to a
 passage. The sophists found several ways of avoiding this. By
 leaving out a word here and there, by the insertion of an
 occasional chiasmus in the word-sequence, by a chiastic arran-
 gement of the clause elements as a whole, the effect produced by
 parallelism of structure was still maintained, while the variations
 allowed a greater indulgence in the figure than would other-
 wise be possible. Hermogenes⁸ praises Demosthenes for thus

⁷ Méridier, 34—35.

⁸ II, 332—335.

avoiding monotony, but with Demosthenes monotony was not so formidable a problem as it became for the sophists of the Second Sophistic, precisely because of the excessive use of highly-wrought parison in that epoch. Besides examples of exact structural correspondence, consequently, we have also to look for those variations which a well-trained orator of the Fourth century must have at his command to follow the fashion of the time in his indulgence of parison and to avoid the inevitable monotony of such indulgence unvaried. In my investigation, therefore, I have separated the parison into groups corresponding to the structure employed. Where the parallelism applies to successive sentences or to successions of two clauses and not to successive clauses, I have prefixed the epithet "sentence". My treatment of parison, thus divides into the following well-marked groups:

1. Perfect Parison—two or more successive clauses whose structural similarity extends to an exact correspondence in words, save for a particle, article, conjunction, or introductory word whose intrusion is lost in the general perfection of the periods.
2. Parison—two or more successive clauses having the same general structure.
3. Chiastic Parison—parison varied by a chiastic arrangement, usually of the final words.
4. Sentence Parison—two or more successive complex or compound sentences having the same general structure.

The number of perfect parison and the variations from it found will be an index to St. Basil's ingenuity in avoiding monotony.

PERFECT PARISON (EXAMPLES).

Followed by less perfect parison:—

—ὡς γὰρ ἡ ἀρχὴ τῆς ὁδοῦ οὕτω ὁδός,
καὶ ἡ ἀρχὴ τῆς οἰκίας οὐκ οἰκία,
οὕτω καὶ ἡ τοῦ χρόνου ἀρχὴ οὕτω χρόνος
ἀλλ' οὐδὲ μέρος αὐτοῦ τὸ ἐλάχιστον.—Hex. 1, 7 A. Compare also
Ps. 32, 137 E; De Humilitate, 156 D.

Monotonous regularity:—

—ἀλλ' ἡ μὲν γῆ ξηρὰ καὶ ψυχρά,
τὸ δὲ ἕδωρ ὑγρὸν καὶ ψυχρόν,

ὁ δὲ ἄηρ θερμὸς καὶ ὑγρὸς,
τὸ δὲ πῦρ θερμὸν καὶ ξηρόν.—Hex. 4, 38 A.

Obvious effort at correspondence:—

—ὡς γὰρ τὸ λογικὸν ἰδιὸν ἐστὶ τοῦ ἀνθρώπου,
ἡ δὲ ἀνθρωπος φωνὴ σημαντικὴ ἐστὶ τοῦ ζώου.—Hex. 4, 37 D.
Compare also in Julittam, 37 B; In Princip. Proverb., 99 B;
In Gordium, 144 A.

Series with a variant:—

—εὐσταθὴς μὲν γὰρ ὁ βοῦς,
νωθὴς δὲ ὁ ὄνος.
θερμὸς δὲ ὁ ἵππος πρὸς ἐπιθυμίαν τοῦ θήλεως,
ἀτιθάσσευτος ὁ λύκος,
καὶ δολερὸν ἡ ἀλώπηξ·
δειλὸν ἡ ἔλαφος.—Hex. 9, 82 A. Compare also Ps. 1, 91 B;
Ps. 32, 134 A; De Humilitate, 162 A-B.

Cumulative, with asyndeton:—

—τὰς ἐρημίας οἰκίζει,
τὰς ἀγορὰς σωφρονίζει·
εἰσαγομένοις στοιχείωσις,
προκοπτόντων αἰξήσις,
τελειουμένων στήριγμα,
ἐκκλησίας φωνή.—Ps. 1, 91 A. Compare also Advers. Iratos,
85 C; In Princip. Proverb., 105 E; In Sanct. Baptisma, 120 C.

Simple:—

—νόησον τὴν δύναμιν τοῦ ῥητοῦ
καὶ θαυμάσεις τὴν φιланθρωπίαν τοῦ νομοθέτου.—Ps. 14, 112 E.
Compare also Attende Tibiipsi, 23 E; In Sanct. Baptisma,
121 C; In Ebriosos, 128 B; In Gordium, 145 D.

With epanaphora and asyndeton:—

—ἐπὶ τὸν σταυρὸν ὁ ἀπαθής·
ἐπὶ τὸν θάνατον ἡ ζωή·
ἐπὶ τὸν φθὸν τὸ φῶς.—In Julittam, 40 D. Compare also In
Divites, 59 A; In Ebriosos, 122 E; In Princip. Proverb.,
136 E; In Gordium, 145 E; In Mamantem, 186 C.

With assonance:—

—καὶ πανταχοῦ πάρεστι,
καὶ οὐδαμοῦ περιέχεται.—De Fide, 133 E.

With Isocolon:—

—καρδίᾳ γὰρ πιστεύομεν εἰς δικαιοσύνην,

στόματι δὲ ὁμολογοῦμεν εἰς σωτηρίαν.—In Gordium, 147 D. Compare also Advers. Iratos, 86 B; In Gordium, 148 C.

PARISON (EXAMPLES).

With Isocola:—

—οὐ νεότης ἔλεονή,

οὐ γῆρας αἰδέσιμον ἴν.—In Gordium, 143 E. Compare also In Divites, 58 E; De Fide, 131 D.

With epanaphora:—

καὶ πρὸς ἃ πράττει τυπούται

καὶ πρὸς ταῦτα σχηματίζεται.—De Humilitate, 161 E. Compare also Ps. 14, 111 D; Ps. 32, 138 A; Ps. 33, 149 E.

Clauses differing by only one word:—

—ἀργίαν ἀποδιώκει,

ἐπιθυμίας ἀτόπους κολάει.—In Princip. Proverb., 110 D. Compare also Hex. 2, 19 C; Hex. 3, 28 C; Hex. 5, 46 C; In Fam. et Siccit., 65 B; Deus non est auct., 76 B.

—ὅτι ὅσον ὁ ἐξῶθεν ἄνθρωπος διαφθείρεται,

τοσοῦτον ὁ ἐσωθεν ἀνακαινούται.—De Jejuniis 1, 8 B. Compare also Hex. 5, 41 C; Hex. 6, 55 A.

Introductory word omitted in the second clause:

—ἐν δὴ τοῖς τοιοῦτοις λόγοις πολὺ μὲν τὸ ἀνόητον,

πολλαπλασίον δὲ τὸ ἀσεβές.—Hex. 6, 56 C.

Compare also Ps. 33, 154 C; Contra Sabellianos, 196 C.

Only the skeleton of the first clause maintained in the following clauses:—

—ἵππον μὲν γὰρ ἵππον ποιεῖται διάδοχον,

καὶλέονταλέοντος,

καὶἀετὸνἀετοῦ.—Hex. 9, 81 B. Compare also In Princip. Proverb., 108 B; In Mamantem, 186 B.

Variation in the position of the article.—

—οὐ σωφροσύνης τὸ σεμνόν;

οὐ τὸ τῆς φρονήσεως τέλειον.—Ps. 1, 91 B.

CHIASTIC PARISON (PERFECT) (EXAMPLES).

—ὅτι ἄλλο μὲν τι τοῦ φωτὸς ἢ λαμπρότης,

ἄλλο δέ τι τὸ ὑποκείμενον τῷ φωτὶ σῶμα.—Hex. 6, 51 E. Compare also Hex. 8, 75 E; Ps. 33, 154 C; Contra Sabellianos, 196 C.

—*πάσαν δὲ φιλονεικίαν σιδήρῳ κρίνειν συνειθισμένοι,*
καὶ αἵματι τὰς μάχας λύειν δεδιδασμένοι.—Ps. 7, 102 E. Com-
 pare also Hex. 5, 47 D; Ps. 32, 134 E; De Jejunio 1, 5 A;
 In Sanct. Baptisma, 121 B.

Two-fold variety.—

—*οὐδεὶς τραύματα τραύματι θεραπεύει,*
οὐδὲ κακῷ τὸ κακὸν ἰᾶται
οὐδὲ πενίαν τόκοις ἐπανορθοῦται.—Ps. 14, 110 C. Compare also
 In Gordium, 144 A.

CHIASTIC PARISON (EXAMPLES).

—*ἡμῶν τῶν εἰρημένων μισθὸν καὶ*
ὑμῶν καρπὸν ὧν ἠκούσατε—Ps. 1, 97 C. Compare also Hex. 4,
 38 A; Ps. 1, 97 B.
 —*ἦν ἡ δεξιὰ χαρίζεται τοῦ Ὑψίστου.*
ἣς καὶ ὁ μακάριος Δαβὶδ ἐπήσθητο—Ps. 44, 159 D. Compare
 also Ps. 33, 148 E; De Jejunio 2, 11 A.

SENTENCE PARISON (EXAMPLES).

(1) Perfect.

—*φεύγοντες μὲν τὴν ἁμαρτίαν, ὥσπερ τὰ ἄλογα φεύγει τῶν βρωμάτων*
τὰ δηλητήρια.
διώκοντες δὲ τὴν δικαιοσύνην, ὥσπερ κα' ἐκεῖνα μεταδιώκει τῆς πώας
τὸ τρόφιμον.
 —Attende Tibiipsi, 17 E. Compare also Ps. 1, 95 D.
 —*ὅτι οὐκ ἀπέθανε τὸ παιδίον, ἀλλ' ἀπεδόθη.*
οὐδὲ ἀπετελεύτησεν ὁ φίλος, ἀλλ' ἀπεδήμησε—In Julittam, 36 E.
 Compare also In Divites, 51 C.
 —*ἐὰν φυλάσσης, οὐκ ἔξεις*
ἐὰν σκορπίσης, οὐκ ἀπολεῖς.—In Divites, 53 A. Compare also
 Deus non est auct., 76 B.

(2) Not Perfect.

—*ἔξεστι μὲν γὰρ τῷ πλωτῇρι εἰσω λιμένων κατέχειν τὸ σκάφος, τοὺς*
ἐκ τῶν πνευμάτων κινδύνους προυρωμένῳ
ἔξεστι δὲ τῷ ὁδοιπόρῳ πρόβῳθεν ἐκκλίνειν τὰς βλάβας,
ἐκ τῆς στυγνότητος τοῦ ἀέρος τὴν μεταβολὴν ἀναμένοντι.
 —Hex. 6, 53 E. Compare also Ps. 59, 190 C.
 —*οἶον, καθεύδεις καὶ ὁ χρόνος σε παρατρέχει;*
ἐγγήγορας καὶ ἄσυχλος εἰ τὴν διάνοιαν;—Ps. 1, 94 C.

- ὁ μὲν, εἰ κοινωνικὸς καὶ φιλάδελφος·
 ὁ δέ, εἰ εὐχάριστος καὶ μὴ τουναντίον βλάβος.—In Fam. et Siccit.,
 67 A. Compare also Advers. Iratos, 86 E.
 —εἰ μὲν γὰρ ἀγέννητον, Πατήρ·
 εἰ δὲ γεννητόν, Υἱός·
 εἰ δὲ μηδ' ἕτερον τούτων, κτίσμα.—Contra Sabellianos, 194 D.
 Compare also Ps. 7, 104 D.

(3) Chiastic.

The only examples found were:—

- ὅταν ἐμπλησθῇ, περὶ ἐγκρατείας φιλοσοφεῖ·
 ὅταν διαπνευσθῇ, ἐπιλανθάνεται τῶν δογμάτων.—De Jejunio I, 6 D.
 —ὁ κατασῆπων τὸν σῖτον, τοὺς πεινῶντας οὐ τρέφεις;
 ὁ τὸν χρυσὸν κατορύσσων, τοῦ ἀγχομένου καταφρονεῖς;—In Divites,
 55 B.
 —ῥεῖ γὰρ ὁ χρόνος, καὶ οὐκ ἐκδέχεται τὸν βραδύνοντα·
 ἐπείγονται αἱ ἡμέραι, τὸν ὀκνηρὸν παρατρέχουσιν.—In Fam. et
 Siccit., 70 C.

Postponing a conclusion on this section to the end of the chapter, where the results obtained here will gain more significance from a comparison with the results of other sections, I may only note in passing that in a figure so fundamental to the art of rhetoric, 997 examples of all kinds of parison certainly constitute a moderate use of the figure in so broad an expanse of text.⁹

c) HOMOIOTELEUTON (PAROMOION).

Homoioteleuton—wherein the symmetry of cola structurally corresponding is further emphasized by similarity of sound in the concluding word or words of each—was a device challenging the ingenuity of sophists and therefore dear to them as a means of display. In the search for symmetry it follows naturally from parison. When used to excess, it gives to a passage a character highly poetic. In all figures of sound rhetorical design must be very evident. The more numerous and more closely concentual the concluding syllables are, the greater is the probability of design. As a rule I did not look for rhetorical design unless the concluding words of corresponding clauses

⁹ cf. table on p. 93 ff.

showed a correspondence in accent and a correspondence in sound in the last syllable at least.

Examples.

Isocolon:—

—ἡ τῷ χρόνῳ μαρανθείς,

ἡ νόσῳ διαλυθείς.—Hex. 5, 41 E. Compare also Hex. 7, 64 B;

In Sanct. Baptisma, 116 A.

Marked assonance.—

—ὅταν λοιδορούμενοι εὐλογῶμεν,

βλασφημούμενοι παρακαλῶμεν,

καταπονούμενοι εὐχαριστῶμεν,—Ps. 33, 144 A. Compare also

In Illud Lucae, 44 D; Quod Mundanis, 172 D.

—καὶ ὥσπερ ἔπεται τῷ ἀγαθῷ ἡ ἀφθονία,

οὕτως ἀκολουθεῖ τῷ διαβόλῳ ἡ βασκανία.—De Invidia, 91 B.

Compare also Ps. 1, 93 E.

Correspondence in only the final syllable, but evidently designed :

—τὸν διασκεδάζοντα βουλὰς ἐθνῶν,

καὶ ἀθετοῦντα λογισμοὺς λαῶν.—Ps. 32, 138 E.

49 examples in 46 sermons, with 24 sermons containing no assured examples and only five sermons containing more than two examples, argue an acquaintance and an occasional use of the figure on St. Basil's part, but no predilection for it. This exhibition of restraint is in harmony with what I observed about his use of the Figures of Sound.¹⁰

(d) ANTITHESIS.

Antithetical structure is so inherent in the Greek language that in the search for antithesis—i. e. a parison formulating an opposition of ideas—circumspection is needed in detecting rhetorical design. Antithesis, we have seen, antedates Gorgias in Greek literature. Aristotle¹¹ calls attention to the efficacy of the figure for the clear presentation of ideas through the juxtaposition of opposed parts. Its architectural beauty, its very utility gave it a vogue in Attic Greece beyond the Athenian's natural bent for its undesigned employment. We look for its excessive use in the Second Sophistic not alone because of its

¹⁰ cf. p. 43.

¹¹ Rhet. III, 9.

Attic stamp but because of that peculiar penchant of the later sophist for antithetical display so forcefully illustrated by his abuse of oxymoron. And in point of fact it is so employed. Polemo, Dion of Prusa, Himerius, Libanius alike use and abuse antithesis.

The antithesis, both in the earlier prose¹² and in the Second Sophistic, is liable to one misuse especially. Ideas antithetically expressed sometimes do not belong to that rigid cast, but the orator, in his love for the figure, diffuses the thought through unnecessary words to achieve a verbal balancing. This obviously results in a loss of conciseness. Again the orator, in his search for impeccable symmetry, may establish a structural opposition between the words which is not justified by their meanings.

The concerns of Christianity contain much that readily lends itself to antithetical presentation—the antitheses between things as they are and things as they should be. The paradoxes of the Faith furnish materials that could accentuate in a Christian orator sophistically trained the sophistic predilection for antithesis. St. Gregory of Nazianzus,¹³ St. Gregory of Nyssa¹⁴ and St. John Chrysostom¹⁵ find abundant opportunity in this fact.

In frequency and elaborateness St. Basil falls behind St. Gregory of Nazianzus and St. John Chrysostom in his use of antitheses arising from Christian sources. The following are typical:

Body and soul:—

—ὅτι θνητὸν μὲν σου τὸ σῶμα,
ἀθάνατος δὲ ἡ ψυχή.

— — — — —
ἡ μὲν οἰκεία τῇ σαρκὶ ταχὺ παρεχομένη,

ἡ δὲ συγγενὴς τῇ ψυχῇ μὴ δεχομένη περιγραφὴν.—Attende Tibiipsi,
18 E. Compare also De Grat. Act., 32 E.

Earthly dishonour and heavenly reward:—

—ἀτιμίαν δὲ καταδικαζομένη,
ἵνα τῶν στεφάνων τῆς δόξης καταξωθῇ.—In Julittam, 34 B. Compare also In Gordium, 148 B.

¹² Robertson, 15.

¹³ Guignet, 123 ff.

¹⁴ Méridier, 174.

¹⁵ Ameringer, 49 ff.

Punishment of sinners and reward of the Just:—

—φόβον μὲν τῶν τοῖς ἁμαρτωλοῖς ἀπειληθέντων,
ἐπιθυμίαν δὲ τῶν τοῖς δικαίοις ἰστοιμασμένων.—In Princip. Proverb.,
110 B.

—τὴν φαιδρότητα τῶν δικαίων ἐν τῇ λαμπρᾷ διανομῇ τῶν δώρων,
καὶ τὴν κατήφειαν τῶν ἁμαρτωλῶν ἐν τῇ σκότει τῷ βαθυτάτῳ.—In
Sanct. Baptisma, 122 A. Compare also Ps. 45, 170 B.

The Father and the Son:—

—οὐκοῦν Υἱὸς μὲν ὁ παρακαλῶν,
Πατὴρ δὲ ὁ παρακαλούμενος.—Contra Sabellianos, 191 D.

Truth and science:—

—ὅτι οὕτως ὁξὺ περὶ τὰ μάταια βλέποντες,
ἐκόντες πρὸς τὴν σύνεσιν τῆς ἀληθείας ἀπετυφλώθησαν.—Hex. 1, 4 D.

Young trees and old trees:—

—τοῖς μὲν γὰρ νέοις καὶ εὐθαλέσιν ὁ φλοιὸς περιτέταται·
τοῖς δὲ γηράσκουσιν οἶον ῥυσσοῦται καὶ ἐτραχύνεται.—Hex. 5, 46 E.

Soul in temptation:—

—ὧδε βλέπει σαρκὸς εὐπάθειαν,
ἐκεῖ δουλαγωγίαν σαρκός·
ὧδε μέθην, ἐκεῖ νηστείαν·
ὧδε γέλωτας ἀκρατεῖς, ἐκεῖ δάκρυον δαψιλές·
ἐνταῦθα ὀρχησιν, κακεῖ προσευχὴν·
αὐλοὺς ὧδε, κακεῖ στεναγμούς·
ὧδε πορνείαν, κακεῖ παρθενίαν.—Ps. 1, 95 D.

Usurer and debtor:—

—τοῦ μὲν χαίροντος ἐπὶ τῇ αὐξήσει τῶν τόκων,
τοῦ δὲ στενάδοντος ἐπὶ τῇ προσθήκῃ τῶν συμφορῶν.—Ps. 14, 108 E
to 109 A.

Our moral acts:—

—ἐκάστη οὖν πρᾶξις ἢ ἐπὶ τὰ κάτω ἡμᾶς κατὰγει,
βαρύνουσα ἡμᾶς διὰ τῆς ἁμαρτίας,
ἢ ἐπὶ τὰ ἄνω κουφίζει,
πτεροῦσα ἡμᾶς πρὸς τὸν θεόν.—Ps. 29, 126 D-E.

Pleonastic antithesis:—

—κακέϊνον αἰτίας ἀφίης,
—καὶ σεαντὸν κατακρίνεις.—Advers. Iratos, 86 E. Compare also
Deus non est auct., 79 C; In Princip. Proverb., 106 E.

Chiastic:—

—ὥς μίτε δι' ὑπερβολὴν καταφλέξαι τὴν γῆν,

μήτε διὰ τὴν ἔλλειψιν κατεφυγμένην αὐτὴν καὶ ἄγονον ἀπολιπεῖν.—
Hex. 6, 60 B.

—καὶ τῶν μὲν παρόντων τὴν αἰσθησιν ὑπερβαίνων,
πρὸς δὲ τὴν ἐλπίδα τῶν αἰωνίων ἀποτείνων τὴν ἔννοιαν.—De Grat.
Act., 32 E. Compare also Hex. 3, 28 D; Ps. 29, 126 C-D;
Deus non est auct., 76 A-B.

14 sermons do not contain an antithesis. While we have not the facts for accurately comparing St. Basil's use of antithesis with that of his contemporaries a total of only 161 examples of a figure in such constant use in his time in so ample an expanse of text as the 46 sermons cover is remarkable. The undoubted quality of most of the examples cited alone saves him from the charge of indifference.

e) CHIASMUS.

Chiasmus—wherein the succession of the elements of one clause is reversed in the next—is one of the devices used by the sophists to preserve symmetry while counteracting the monotony of the oft-repeated parison. It is a form of parallelism less obvious and more subtle than parison. It calls for a nice skill in avoiding the destruction of symmetry. The sophist Himerius and, after him, St. Gregory of Nazianzus were eminently successful in its use.¹⁶

Examples:—ἐμβεβηκότα τῇ οὐσίᾳ τῶν ὄλων, καὶ

τὰ καθ' ἕκαστον μέρος πρὸς ἀλλήλα συναρμόζοντα,—Hex. 1, 8 A. Compare also Hex. 2, 14 A; Hex. 8, 77 D.

—οὔτε δικαιοσύνης τιμωμένης,

οὔτε κατακρινομένης τῆς ἁμαρτίας,—Hex. 6, 57 A. Compare also Hex. 8, 73 E.

—ἐτρέφοντο οἱ πεινῶντες, καὶ

ὁ τρέφων ἐπολεμεῖτο,—De Invidia, 93 E-94 A. Compare also In Princip. Proverb., 110 D.

—προφητῶν προεδρίαί,

σκῆπτρα πατριαρχῶν,

μαρτύρων στέφανοι,—In Sanct. Baptisma, 122 C. Compare also Ps. 1, 90 B; De Jejunio 1, 7 D; In Illud Lucae, 49 B.

While not using chiasmus to excess—there are only 190 in-

¹⁶ Guignet, 112.

stances in all—St. Basil shows a consistent liking for the figure throughout his sermons. Only three sermons do not yield examples.

f) ANTITHETICAL CHIASMUS.

Antithetical chiasmus—an antithesis of thought cast in the structure of a chiasmus—is rare.

- οὔτε δικαιοσύνης τιμωμένης,
οὔτε κατακρινομένης τῆς ἁμαρτίας,—Hex. 6, 57 A.
- οὔτε περιττόν τι ὁ κτίσας προσέθηκεν,
οὔτε ἀφέϊλε τῶν ἀναγκάων.—Hex. 9, 85 B.
- προφητεύει τὰ μέλλοντα·
ἱστορίας ὑπομνήσκει.—Ps. 1, 90 B.

The only other examples found occur in Ps. 33, 148 A; In XL Martyres, 151 C; De Humilitate, 160 C.

g) PARALLELISM.

In addition to the formal cases of parallelism previously considered in this chapter, I frequently ran upon traces of parallelism not fully developed—i. e. corresponding phrases and clauses of a parallel construction in succeeding sentences not otherwise bearing traces of parallelism. Such correspondences seemed not without importance in a chapter on St. Basil's parallelism, and I have therefore included them. The frequency of their occurrence seems to indicate something of the thoroughness where-with the disciples of Second Sophistic rhetoric were trained in the use of its devices.

Examples:—

- ἡ κεφαλὴ αὐτῶν ἐπὶ γῆν προσνέενκεν, ἐπὶ γαστέρα βλέπει, καὶ τὸ ταύτης ἰδὼν ἐκ παντὸς τρόπου δῶκει.
ἡ σὴ κεφαλὴ πρὸς οὐρανὸν διανέστηκεν· οἱ ὀφθαλμοὶ σου τὰ ἄνω βλέπουσιν.—Hex. 9, 81 E. Compare also Ps. 45, 175 A; De Junio 1, 6 B.
- ἀλλοιούμεθα δὲ καὶ κατὰ τὰς ὀργάς, θηρώδῃ τινὰ κατάστασιν ἀναλαμβάνοντες.
ἀλλοιούμεθα καὶ κατὰ τὰς ἐπιθυμίας, κτηνώδεις γινόμενοι διὰ τοῦ καθ' ἡδονὴν βίου.—Ps. 44, 159 A. Compare also Ps. 1, 94 D; In Julittam, 34 A; In Divites, 59 C.

—οὐ βλέπει τοὺς κινδύνους, ἀλλὰ τοὺς στεφάνους ὁ μάρτυς·
οὐ φρίττει τὰς πληγὰς, ἀλλ' ἀριθμεῖ τὰ βραβεῖα·
οὐχ ὁρᾷ τοὺς κάτω μαστιγοῦντας δημίους, ἀλλὰ τοὺς ἄνωθεν εὐφη-
μοῦντας ἀγγέλους φαντάζεται·
οὐ σκοπεῖ τῶν κινδύνων τὸ πρόσκαιρον, ἀλλὰ τὸ τῶν ἐπάθλων αἰώνιον.—

In Barlaam, 139 A. Compare also De Humilitate, 158 A.

Note the following parallelism interspersed amid scriptural quotations.—

—διὰ προφητῶν διδασκόμενος·

διὰ ψαλμῶν νουθετούμενος.—(Psalm 33, 6.)

δι' ἀποστόλων εὐαγγελιζόμενος.—(Acts 2, 38.)

ἐπ' αὐτοῦ τοῦ Κυρίου προσλαμβανόμενος.—(Matthew 11, 28.) In Sanct. Baptisma, 114 B-C. Compare also In Fam. et Siccit., 65 E-66 A; In Barlaam, 139 D.

FREQUENCY OF THE VARIOUS DEVICES OF PARALLELISM
IN THE SERMONS.

		Perfect Parison	Parison	Perfect Chiasmic Parison	Chiasmic Parison	Homoioteleuton	Antithesis	Chiasmic Antithesis	Chiasmus	Perfect Sentence Parison	Sentence Parison	Chiasmic Sentence Parison	Antithetical Chiasmus	Parallelism
Hex.	1 (530)	4	3		2	6	6	7	6					2
"	2 (507)	2	12			4	4	7	7					
"	3 (565)	5	5	1	3	7	3	1	5	1				1
"	4 (393)	7	3	1	2	2			2		1			
"	5 (570)	2	10	3	4	6	7		9	1	1			1
"	6 (746)	6	19	1	1	1	2	1	4		4	1		2
"	7 (425)	3	9			4	2		6		1		1	
"	8 (572)	4	13	1	1		7		4					
"	9 (507)	11	9		3		1		6			1	1	1
Ps.	1 (449)	17	19		3	2	11		16	2	2	1		1
"	7 (541)	7	8	1	2		1		2		1			1
"	14 (372)	24	13	3	1		3		8					
"	28 (636)	7	16	1	5		1		2		1			
"	29 (418)	2	9	1			2	1	1					
"	32 (651)	10	4	1	1	1	6		4		3			
"	33 (963)	8	10	2	1	1	1		5			1		
"	44 (687)	2	7	1	1				2					1
"	45 (407)	4	7	1		2	1		2		2			1
"	48 (682)	3	13						3		1			
"	59 (242)	2	2				1		2		1			2

		Perfect Parison	Parison	Perfect Chiasmic Parison	Chiasmic Parison	Homoteleton	Antithesis	Chiasmic Antithesis	Obiasmus	Perfect Sentence Parison	Sentence Parison	Chiasmic Sentence Parison	Antithetical Obiasmus	Parallelism
Ps. 61	(336)	3	11				1		4					3
" 114	(276)	3	2						1					
De Jejunio 1	(475)	18	27	7					12				1	2
De Jejunio 2	(330)	6	11		1		1		4					
Attende Tibiipsi	(480)	7	16	1			5		5	1				1
De Grat. Act.	(459)	4	13				2	1	2		1			2
In Julittam	(580)	9	12	2	1		5		14	1				4
In Illud Lucae	(406)	12	18	2	1	3			4	1	1			1
In Divites	(601)	27	29		1	1			2	5	1		1	3
In Fam. et Siccit.	(584)	6	14						9		2		1	4
Deus non est auct.	(598)	3	13				1		2	3				1
Advers. Iratos	(452)	12	5	1			5	1	1		2			
De Invidia	(359)	15	9			1	1		7					
In Princip. Proverb.	(895)	11	10	1	2		1	7	5		1			2
In Sanct. Baptisma	(522)	29	9	1		2	2		10	1	3			2
In Ebriosos	(423)	13	12			1	1		6					
De Fide	(185)	11	7	2					2		1			
In Princip. erat V.	(248)	9	3											
In Barlaam	(141)	2	1	2		1			1					2
In Gordium	(425)	16	13	2		1	3		4					
In XL Martyres	(392)	15	6	1			2			1	1	1		2
De Humilitate	(353)	6	5	3					2			1		1
Quod Mundanis	(633)		4		2	1	4		1					2
Ad Adolescentes	(627)	1	3						1					1
In Mamantem	(244)	11	8						1					1
Contra Sabellianos	(444)	13	13	2		1	2				7			

1407 instances of parallelism of all kinds bespeak a frequent but not excessive use of the Figures of Parallelism. When I consider that the text of the sermons covers 563 half-pages of the Benedictine edition, I feel justified in characterizing Basil's use of parallelism as restrained. We have not at hand detailed materials for comparison with his contemporaries, but we are assured of the excessive employment of the Gorgianic figures by Libanius and Himerius, and we know that upon devices of parallelism more than upon any other group of figures the Second Sophistic leaned in its extravagant pursuit of the Attic ideal. These amply attested facts attest in turn the moderation

of St. Basil. Consistent with this generalization is his comparatively moderate use of antithesis and his remarkable restraint in using sophistic homoioteleuton. The very few examples of sentence parison is another instance of his moderation. The following table summarizes the disposition of parallelism in the sermons.

<u>Clause parison of all kinds</u>	<u>Homoioteleuton</u>
940	49
<u>Antithesis of all kinds</u>	<u>Sentence parison of all kinds</u>
114	62
<u>Chiasmus</u>	
194	

Since St. Basil is so restrained in his employment of the recognized figures of parallelism, the avoidance of monotony is not a large problem for his art. He shows merely traces of sophistic training in his occasional use of the variations of more usual parallelism. The frequency of these variations relative to their orthodox forms is shown in the following summary.

<u>Parison and Homoioteleuton</u>	<u>Chiastic Parison</u>	<u>Antithesis</u>
905	84	101
<u>Chiastic Antithesis</u>	<u>Sentence Parison</u>	<u>Chiastic Sentence Parison</u>
13	57	5

St. Basil's ready skill in the moderate range he allowed these figures is shown not only by the excellence of the examples quoted above but also by the following ratio:—

<u>Perfect Parison</u>	<u>Parison</u>	<u>Chiasmus</u>
381	475	194

This chapter again shows St. Basil deserving the adjective restrained on the whole; again using a figure with ease and skill, with an occasional instance of elaborate art, with here and there a sermon approaching sophistic frequency,¹⁷ but even thus emphasizing the more his general moderation.

¹⁷ Ps. 1 contains 74 examples in 10 pages; Ps. 14, 51 examples in 12 pages; De Jejuniis 1, 67 examples in 12 pages; In Divites, 70 examples in 15 pages; In Sanct. Baptisma, 59 examples in 12 pages; In Gordium, 41 examples in 10 pages.

CHAPTER XI

THE METAPHOR

The metaphor is not a device peculiar to the sophists. Its germs at least are found among even the most unimaginative of peoples, reflected in every epoch of their literature. But this trope, like so many other figures in the heritage of the Second Sophistic, receives a treatment and bears a stamp unmistakably evincing the sophistic manner. This treatment and this stamp are best understood by recalling some facts about the nature of the metaphor.

First of all, the metaphor is useful in illuminating vividly and suddenly a point not easily understood by the audience from its subtle or esoteric nature; for the emphatic expression of emotions; for effective brevity in any case. If the brevity is dispensed with, if the action is prolonged, the very strength of the figure palls and the prolonged metaphor becomes a strain on the imagination of the auditor, and in excessive cases, an enigma.

The pleasure which the metaphor gives to the auditor, if analyzed, will be found to rest partly on the intellectual activity it calls into play in the effort necessary to establish logical relations between two ideas; partly on the element of surprise thus invoked; partly on the originality of connections suddenly revealed. For a very imaginative people its strongest appeal lies in the new world suddenly flashed upon the retina of the mind, in the transportation of the auditor from the trivialities of ordinary language and the trivialities of ordinary existence.¹

These possibilities of the metaphor have only to be connected with the known tendencies of the Second Sophistic to foresee the career of the figure in the hands of the sophists.

¹ cf. Chaignet, 483 ff.

Display of skill, excessive ornamentation, the search for the novel and unreal—these moving traits of the Second Sophistic transform a figure useful and beautiful in its proper sphere into an extravagance that jades the taste by its ornateness, clouds the idea by its elaborateness, fatigues the intellect by its frequency. An idea is good in the sophist's eyes which is capable of being richly treated and of multiple variations—which gives the sophist an opportunity, in other words. The beauty founded upon harmony and proportion of ideas, natural associations, clear connections, true analogies is here sacrificed to effects that are shocking in the most pronounced sophists and that do frequent violence to good taste in the mildest.

Under the patronage of the sophists there grew up a veritable technique of the metaphor; a formidable, complex bag of tricks to a cursory glance at the results of its employment, but resolvable into a few well-defined constituents on close inspection. As to subject-matter most of the sophistic metaphors may be assigned to one of the following four classes: (1) metaphors based on war and its associations; (2) metaphors based on athletic games; (3) metaphors based on the hippodrome; (4) metaphors of the sea. Characteristics especially sophistic are: (1) the meticulous correspondence of the objects compared and the attempt to justify this comparison in all the details of the two objects; (2) a theatrical manner of development; (3) metaphors of pathos; (4) redundancy of metaphors, i. e. the presentation of the same aspect of an object through many metaphors based on varied provinces of thought and experience; (5) the elaborate, prolonged development given to certain metaphors, clause on clause, sentence on sentence. Sometimes the sophist leaves the figure and returns to it after a space, drawing out all the possibilities of the metaphor that a most fertile imagination can suggest.

With the serious purpose of the Christian orators, the practical properties of the metaphor were again invoked—as a vehicle of clarity. The theological conflicts of the Fourth century affected even the laity so intimately that the abstract terms, the specialized language of philosophy and theology, necessarily found entrance into popular sermons and, in clarifying ideas so represented, the metaphor was a most efficacious

instrument. The abundance of metaphors in the Old and New Testaments likewise contributed to the Christian use of that figure. In the Christian orators of the Fourth century the likening of martyrs to athletes; the personification of abstract ideas; the metaphors based on tempests, medicine, a shepherd and his flock, a debtor and creditor are more Christian than pagan in subject matter.² But even so, St. Gregory of Nyssa is a veritable sophist in his use of metaphor;³ St. Gregory of Nazianzus shows a sophistic facility only a little less remarkable,⁴ while St. John Chrysostom surpasses both in prodigal exuberance.⁵ In seeing how St. Basil measures up to them we shall first review examples that seem more closely joined to the Christian tradition either in content or purpose, keeping a sharp outlook, however, for evidences of a sophistic manner in their development. We shall then pass on to categories undoubtedly pagan. Such a division is artificial, of course. Much to be found in one group will also be found in the other. The exigencies of exposition alone justify their distinction.

As a vehicle of clarity and emphasis by substituting the concrete for the abstract. Note redundancy.—“In the few words which have occupied us this morning we have discovered a depth of thought so profound that we utterly despair of the sequel. If the fore-court of the sanctuary is such, if the fore-gates of the temple are so awful and splendid, if its surpassing beauty thus astounds the eyes of the soul, what will be the holy of holies? Who will presume to dare its innermost shrine? Who will gaze upon its secrets? Forbidden is the view of them, and the expression of one's thought on them is extremely difficult.”—Hex. 2, 12 A-B.

Compare also De Jejunio 2, 15 C.

Note correspondence of details:—

—“Blessed is the man who has not tarried in the way of sinners, but with wiser counsel has betaken himself to pious conversation. For two are the roads and opposed are they

² cf. Méridier, 97 ff.; Guignet, 131 ff.; Delahaye, 211 ff.

³ Méridier, 115.

⁴ Guignet, 157.

⁵ Ameringer, 67.

to each other. One is broad and spacious; the other, narrow and confined. Two also are the guides, each of them trying to draw on the traveller. The gentle downward path has a deceitful guide, the wicked demon, who draws those who follow him through pleasure to destruction. The rough and up-hill highway holds a good angel, who leads those who follow through laborious virtue to a happy consummation."—Ps. 1, 95 B-C.

Compare also *Attende Tibiipsi*, 19 C.

—"But, if forsaking the narrow road that leads to safety, you travel the broad highway of sin, I fear lest even to the end travelling that broad highway, you find a lodging in harmony with your journey." In *Sanct. Baptisma*, 120 E.

—"Straightway the winnowing-shovel separates the chaff from the wheat, the light and unstable it divides from the fruitful, and what is fit for spiritual food it turns over to the farmers."

—In *Mamantem*, 187 E.

A poetic touch:—

—"Thus, to the psalmist not to be spurned is the deep which the inventors of allegory consign to the ranks of evil. The psalmist welcomes it to the general choir of creation and the deep, in its own tongue, sings a harmonious hymn to the creator."—Hex. 3, 32 A. Compare also *De Invidia*, 96 B-C.

—"Let us all hasten on to attain it (i. e. the consummation of all things), full of fruit and good works; and thus planted in the house of the Lord, we shall flower in the courts of our God."—Hex. 5, 49 D.

Dramatic and redundant, almost an *ecphrasis*, is the following:—

—"For again, as you know, the devil made clear his rage against us and, having armed himself with the flame of fire, made war upon the sacred enclosures of the church. But again our Common Mother was victorious and turned his weapon against the enemy himself; nor did he accomplish ought but the display of his hatred. Grace blew against the attacks of the devil and the temple remained unharmed. The storm raised by our enemy could not shake the rock upon which Christ had built the fold for his flock. Imagine how the devil is groaning to-day, not having achieved what he

planned. For he set fire to the neighboring pyre of the church that he might harass our success. And everywhere the flames, fanned by the violent blasts of the devil, spread over the edifice and fed upon the air, forced to touch the dwelling of the gods and drag us into a community of misfortune. But the Savior turned it back on the sender and bade him turn his anger against himself. The enemy prepared the arrow of his cunning, but was kept from releasing it, or rather he did release it, but it turned against his own head."—*Quod Mundanis*, 170 B. Remarkable beyond the redundancy and dramatic qualities of the above passage is his reference to the church as the temple of the gods. Not only does he speak of a plurality of divine beings but he uses a purely pagan word in referring to their dwelling.

Compare also *In Barlaam*, 141 A-B.

Biblical phraseology (referring to the famine and drought in Cappadocia).

—"New Isrealites, seeking a new Moses and his miraculous staff, that the rocks stricken anew may minister to the wants of the thirsty people and strange clouds may rain down manna."—*In Fam. et Siccit.*, 63 A. Compare also *Hex.* 1, 2D; *Ps.* 1, 94C; *Ps.* 33, 150 A; *In Sanct. Baptisma*, 118D; *Quod Mundanis*, 168E. (referring to the desertion of a martyr from the place of torture and a centurion taking his place).—"Judas departed and Matthias took his place."—*In XL Martyres*, 154 E.

Spiritual food:—

—"Instead of extravagant dishes of manifold delicacies, embellish and sanctify your tables with the memory of my words."—*Hex.* 9, 88 E.

—"Wherefore the church from afar, with high-raised cry, summons her nurslings in order that of whom she travailed before, she may now bring forth and, having weaned them from the instruction of catechumens, may furnish for their palates the solid food of dogma."—*In Sanct. Baptisma*, 114 A.

—"I shall exhort each soul to recall these events (i. e. the scenes of martyrdom) for himself and to depart nourished by his own food and gladdened with his own viaticum."—*In Mantem*, 185 C. Compare also *Ps.* 33, 149 B; *De Jejuniis* 2, 15 E; *In XL Martyres*, 156 B; *Ad Adolescentes*, 179 E.

Personification:—

—“But while I am discussing with you the first evening of the world, evening surprises me, stopping my discourse.”—Hex. 2, 21 E.

—“Instead of violently buffeting the neighboring shore, she (i. e. the sea) embraces it with peaceful caresses.”—Hex 4, 38 E.

—“And they (i. e. the virtues) do not willingly abandon us in our labors on earth, unless we, having willingly and violently introduced vices, avoid them. And they go before us, hastening on to the future life, and place their possessor among the angels, and shine forever under the eyes of the creator.”—Advers. Iratos, 83 C. Compare also De Jejuniis 1, 4 D; In Ebriosos, 129 B; In Barlaam, 140 C-D; In XL Martyres, 151 C.

Travail:—

—“‘Let the earth bring forth’. Behold, I pray you, how the chilled and barren earth at this brief command travailed and hastily brought forth its fruit, casting aside its sad, mournful coat and wrapping itself in more joyous coverings, glad of its proper adornment and showing forth its fruits of countless kinds.”—Hex. 5, 41 C. Compare also Hex. 2, 15 B; Hex. 7, 62 E; Ps. 14, 111 B; Ps. 33, 150 E-151 A; Ps. 114, 201 A; In Julittam, 36 D.

Redundant:—

—(referring to the return of fish to the Euxine sea after breeding time.) “Who set them off? What royal command? What edict in the market-place proclaims the appointed day? Who guides them on their journey.”—Hex. 7, 66 E. Compare also Hex. 1, 3 E.

—“A psalm puts devils to flight, facilitates the aid of angels, is a weapon against the fears of the night, a relief from the toil of the day, a security for children, a decoration for youth, a consolation for elders, for women an ornament most proper. It peoples the deserts; it calms the market-places; is a textbook for beginners, a means of increase for advanced students; the support of the learned, the voice of the church. It gladdens the festal-day; it creates divine melancholy; for the psalm forces tears from the heart of stone. The psalm is the work of angels, spiritual incense.”—Ps. 1, 91 A. Compare also De Jejuniis 1, 6 B; 10 B; 13 C; 14 D-E; In Princip. erat V., 138 B-C; In XL Martyres, 149 C-D; 153 D; 156 B.

—"We must needs, then, if we wish to run in safety the road of this life and offer our soul and body alike free from the wounds of shame and receive the crown of victory, have the eyes of our soul ever on the watch. We must look askance at all things of pleasure and pass them by."—*Quod Mundanis*, 163 D. Compare also 170 A-B.

—"Schism is proper to the Jews, but let not the Church of God, who has received a seamless garment, woven of heavenly texture and preserved by her soldiers without a rent, the garment that clothed Christ, let not the Church rend it."—*In Mamantem*, 188 A.

The curing of souls:—

—"Rejoice, for an efficacious remedy has been given you by the physician for ridding yourself of sin."—*De Jejunio* 1, 2 B.

—"If reason is the physician of sorrow, drunkenness must be the worst of evils, since it hinders the curing of the soul."—*In Julittam*, 43 B.

—"For if with calm reason you can cut out the bitter root of wrath, you will eliminate many vices in the same act."—*Advers. Iratos*, 90 D.

—"Therefore he neither admits a physician nor can he find a remedy for his passion, and yet the scriptures are filled with such remedies."—*De Invidia*, 92 A. Compare also *Ps.* 1, 93 B; *Deus non est auct.*, 80 C; *De Humilitate*, 156 E.

A shepherd and his flock:—

—"What grievous wolves dispersing the flock of God have not taken their departure from these words (i. e. 'Darkness was upon the face of the deep') to assault souls."—*Hex.* 2, 15 D.

—"But Death was the shepherd from Adam's time up to the government of Moses, until the True Shepherd came who laid down his life for his sheep, who gathered them to himself, led them from the guard-house of Hades into the morning of the resurrection, and gave them over to the righteous, his holy angels, that they might shepherd them."—*Ps.* 48, 186 A. Compare also *In Mamantem* 187 B; 187 C; 188 C.

St. Basil, like the Gregories and Chrysostom, appreciated the practical utility of the metaphor, but the research for identity of correspondence in the objects compared, as exhibited in the above examples, the theatrical quality of some, the poetic calm

of others, the excessive redundancy become almost a litany in some cases, all bear witness to the manner of the sophist imprinted on St. Basil as on his Christian contemporaries. Commingled with this pagan stream are Biblical influences, seen in the metaphors on curing souls, of a shepherd and his flock, of the rock of the church of God. The frequent use of *ἐπίνοια* in him recalls a convention of Christian oratory very wide-spread in the Fourth century.

In the above examples occur metaphors belonging to the four-fold source from which spring most of the pagan metaphors, those based on war, athletics, the hippodrome, the sea. Further examples will illustrate Basil's use of metaphors undoubtedly pagan.

1. War:—

—"The cranes in night-time keep watch in turn; some sleep, while others, making the rounds, gain all security for those in slumber; then, when the time of his watch is finished, the sentry, having cried out, goes to sleep and the one succeeding him repays the security which he himself enjoyed. You will observe the same good order in their manner of flight. For a time one assumes the leadership and, when he has guided the flight for a fixed time, passing to the rear, he consigns to the one coming after him the guidance of the march."—Hex. 8, 74 E.
—"Let the stomach grant a truce to the mouth. Let it strike a five days' truce."—De Jejunio 1, 6 D.

—(Speaking of irascible men.) "Whatever comes into sight becomes a weapon for their wrath. But if they find an evil equal to their own coming from their opponent's camp, taking the field against them, they find another cause for wrath and madness. Thus they fall together, giving and taking such treatment as men have reason to experience who are generalled by such a devil."—Advers. Iratos, 84 D-E.

—"These words ('In the beginning was the Word') will be the strongest wall against the onsets of the besiegers. These are a fortification for souls, secure for those who advance using them as shields."—In Princip. erat V., 138 B-C.

—"Let us get together about these matters. Let us pursue the arts of peace. Let us cease the long war against holiness, casting aside the sharpened weapons of wickedness, turning our spears into ploughs and our swords into scythes."—Contra Sabel-

lianos, 190 E. Compare also Hex. 1, 5 D; Ps. 1, 90 B-C; Ps. 7, 105 E; Ps. 14, 109 B; De Jejunio 2, 12 A; Quod Mundanis, 170 D.

2. Athletics:—

—"But I think that the strenuous athletes of god, who have wrestled valiantly with invisible enemies all their life long, after they have escaped the pursuit of their enemies, are examined by the Prince of Time, so that if they are found to have retained wounds from their struggles, stains, or traces of sin, they are held back; but if they are found scatheless and spotless, like invincible and free men, they are carried by Christ to everlasting peace."—Ps. 7, 99 B-C.

—"Contend fittingly that you may be crowned."—De Jejunio 2, 12 A.

—"Let us increase the strength of our souls in order that we may snatch victory from the passions through fasting and may be crowned with the crown of abstinence."—De Jejunio 2, 12 C-D.

—"Look to yourself, athlete, lest you transgress some rule of athletics. No one is crowned unless he contend according to the rules. Take Paul as your model in running and wrestling and boxing; and like a good boxer keep the eyes of your soul ever on the alert. Protect your vital parts by the address of your fists. Keep a watchful eye on your opponent. Strain yourself for the foremost position in the races. Run that you may win the prize. Wrestle with your invisible enemies."—Attende Tibiipsi, 20 B.

—"For a brave athlete, I think, once having stripped for the stadium of piety, must steadfastly endure the blows of adversaries in the hope of achieving a glorious crown. For those who are accustomed to the labors of the paelestra do not flinch from the bitterness of the blows, but grapple with their enemy, in their anxiety for the herald's pronouncement condemning their present exertions."—De Grat. Act., 27 C-D. Compare also De Jejunio 1, 10 B.

The term "athlete" is applied so often to the martyrs in the Christian orators of the time that the term is almost a synonym for one who has died for the Faith.

Examples:—

—"Job, that invincible athlete"—In Illud Lucae, 43 E;—"the wrestler"—In Barlaam, 141 C;—"the crowned athlete"—In Gordium, 148 E.

—(The Forty Martyrs are speaking.) "As forty we entered this stadium, as forty let us be crowned."—(The stadium in question is a frozen stream in which the martyrs are being tortured.) In XL Martyres, 154A. Compare also Ps. 1, 93E; Deus non est auct., 81E; Advers. Iratos, 88B; In Princip. Proverb., 106E-107A; In Gordium, 145B; In XL Martyres, 150D.

3. Metaphors of the hippodrome are neither numerous nor striking:—

In Divites, 55B—a vain wife applies the goads to empty pleasures. In Princip. Proverb. 110D—the Book of Proverbs puts a bridle on the unjust tongue.

—"Are you a young man? Strengthen your youth with the bridle of baptism."—In Sanct. Baptisma, 117C.

—"O beloved, I was thinking that while I apply the goad of my discourse so frequently, I seem to you harsh"—Quod Mundanis, 163A. Compare also Hex. 4, 35C; In Sanct. Baptisma, 118C; Quod Mundanis, 163D; Ad Adolescentes, 182A.

4. The Sea:—

—"But let us, arising from the deeps, take refuge on the land. For somehow the marvels of creation, engaging us one after another, like waves of the sea in continuous procession, have submerged my discourse."—Hex. 7, 69B.

—"Here bringing our discourse to anchor, let us await the day for the exposition of the rest."—Hex. 7, 69D.

—"Like the noble Job, be patient for a space beneath adversity. Do not avoid the storm nor cast over-board the cargo of virtue which you are carrying."—In Fam. et Siccit., 68D.

—"In prosperity look for the storms of adversity. Disease will come and poverty will come, for the wind does not always rise against the stern."—In Princip. Proverb., 111C.

—"Hold the rudder as firmly as you can. Pilot your eyes lest sometime a turbulent wave of pleasure wash upon you through your eyes. Pilot your ear and your tongue lest some harm befall them, lest forbidden things be spoken. Look to it lest the surges of wrath capsize you, lest fears flood you, lest heavy grief sink you. The waves are our passions. If you raise yourself above them, you will be a pilot secure of life. But if you do not with constant care steer clear of them, like a bark without ballast, tossed about by the fortunes of life ever on-coming, you

will sink in the sea of Sin. Learn, then, how a knowledge of pilotry will help you. It is the practice of sailors to look up to heaven and thence take guidance for their course; in the daytime, from the sun; at night, from the Bear or some other of the eternal stars, and under the guidance of these, they always estimate correctly. Do you then look towards heaven. Look to the sun of justice . . . For if you never sleep over the tiller, as long as you live in this uncertain state of earthly things, you will have the aid of the Spirit, who will lead you forward, transporting you securely with gentle, peaceful breezes until you are brought safely into that serene and tranquil harbor of the will of God."—In Princip. Proverb., 112 D-113 B.

—"Beware lest like things befall you and, in sin too great for forgiveness, before the harbor of your hope you suffer shipwreck."—In Sanct. Baptisma, 118 A-B.

—"Let him (i. e. the man who clings to earthly things) throw overboard the most of his tonnage and, before the boat sinks, let him cast overboard the baggage which he needlessly collected."—Quod Mundanis, 168 B-C. Compare also Hex. 3, 31 C; Ps. 1, 90 E; Advers. Iratos, 84 D; In Princip. Proverb., 111 D; In Princip. erat V., 138 D; Quod Mundanis, 170 A; Ad Adolescentes, 180 A.

FREQUENCY OF METAPHOR IN THE SERMONS.

(To which is added a conspectus of the most numerous groups according to subject-matter.)

			Metaphor	Long Metaphor	Redundant Metaphor	Military	Athletic	Hippodrome	Sea	Curing Souls	Shepherd	Spiritual Debtors	Agriculture	Food and feast	Luminaries	Road	Court	Personification	Theater
Hex.	1	(530)	18		1	1	1											5	
"	2	(507)	13	7							1		1			1		10	
"	3	(565)	14	1					1									4	1
"	4	(393)	16	3				1							1			7	
"	5	(570)	22	3									1	2				4	
"	6	(746)	24	7												1		13	2
"	7	(425)	14	4	2				1							1		7	

			Short Comparison	Long Comparison	Redundant Comparison	Sun	Stars	Sea	Agriculture	Animals	Fire	Clouds	War	Musical Instruments	Painting etc.	Drama	Athletics	Chariot Races	Medicine	Highways
Hex. 1	(530)	8 2						1												1
" 2	(507)	6			1															
" 3	(565)	8 1						1												
" 4	(393)	4 4						2		1										
" 5	(570)	9 3						1 4												
" 6	(746)	7 4			1					1										
" 7	(425)	8 3			1			5 1	2											
" 8	(572)	8 5								4									1	
" 9	(507)	8 8						3	4					1						
Ps. 1	(449)	4 5 2						1	2	1									1	
" 7	(541)	8 4								1			2						2	
" 14	(372)	10 9							7								2		1	
" 28	(636)	5 4 1						1 1	2				1							
" 29	(418)	1 6						1 1	1				1				1			
" 32	(651)	9 3						1	2				1					1		
" 33	(963)	15 11 1 2						1	4				1				3		1	
" 44	(687)	4 3								1										
" 45	(407)	5 4								1			5				1			
" 48	(682)	4			1					4										
" 59	(242)	1 2																		
" 61	(336)	5 1 1						2 1					1							
" 114	(276)	1 1							1										1	
De Jejunio 1	(475)	16 5						3	1		2	1				1			1	
" 2	(330)	10 3							1			4							2	
Attende Tibiipsi	(480)	12 4						3	4								1		2	
De Grat. Act.	(459)	15 6						2 1			1	1				1	1			
In Julittam	(580)	2 5 2						1	1	1							1			
In Illud Lucae	(406)	5 5						4 1					2				1			
In Divites	(601)	9 3 1						3											1	
In Fam. et Siccit.	(584)	19 4 1						3 1	3				1				1			
Deus non est auct.	(598)	5 5						1	1				1						4	
Advers. Iratos	(452)	27 5 1						6	8 2	4						1			2	
De Invidia	(359)	11 2 1						4	2 1				2		1				1	
In Princip. Proverb.	(895)	28 8				1	14		2				1						1	
In Sanct. Baptisma	(522)	4 7						2	3				1							
In Ebriosos	(423)	19 8						8 1	4				1						2	
De Fide	(185)	5 2			1			1	1	1										
In Princip. erat V.	(248)	5 4			1			2 2					2				2			
In Barlaam	(141)	4			1															

		Short Comparison	Long Comparison	Redundant Comparison	Sun	Stars	Sea	Agriculture	Animals	Fire	Clouds	War	Musical Instruments	Painting etc.	Drama	Athletics	Chariot Races	Medicine	Highways
In Gordium (425)	12	3			1		3	1		1	1			1		1			
In XL Martyres (392)	11	2					1			1		4		1		1			
De Humilitate (353)	7						1												
Quod Mundanis (683)	9	5					4		1	1		1				1		1	3
Ad Adolescentes (627)	28	6	2				5	3	6			1		3	1	1	1		1
In Mamantem (244)	2						1		1										
Contra Sabellianos (444)	8																		

On the three counts of abundance, variety, and elaborateness St. Basil reveals his sophistic training. While 582 examples constitute a moderate use of the figure, this conclusion is changed somewhat by the facts that the distribution of the comparisons is very uneven, as a glance at the table shows, and that the long, elaborate comparisons are almost one-third of the total. The prominence of the long comparison is not surprising in view of the untrammelled development which the figure allows. The insignificant number of redundant comparisons is an unlooked-for result. This very sophistic trait is less pronounced here than in his use of the metaphor. St. Basil is more emphatically sophistic in the variety of his figures. While not all nor nearly all of his comparisons fall under the conventional categories, a majority of them do (about three-fifths). In any case St. Basil's themes are not taken from a great variety of subjects. In both of these facts he resembles, only to a lesser degree, the sophists and his Christian contemporaries. It is in the elaboration of his comparisons that St. Basil comes closest to the sophists. The studied correspondence of details; the frequently unjustified resemblances; the pictures of beautiful or stirring scenes included or suggested by the comparisons, particularly those based on the sea; the comparison used as an introduction to sermons—some of these are evident in every type of sermon and in almost every theme that invoked the figure.

But not even so may St. Basil be called excessive in his use of the figure. The *Hexaëmeron* exhibits a great scarcity of

comparisons clearly sophistic. The homilies on the psalms are more prolific, but 65 examples are not many in so ample a space of text. Two-thirds of the sophistic comparisons are to be found in the last 24 homilies. In many sermons, therefore, St. Basil is rather indifferent to the conventional forms. Moreover, unlike Gregory of Nyssa¹, Gregory of Nazianzus,² or John Chrysostom³ St. Basil's comparisons, so far as I have observed, rarely exist entirely for themselves. They may be developed to unnecessary lengths; they may be far-fetched, bizarre, puerile; the resemblance asserted may be entirely unwarranted, the element of display may be only too obvious, but behind even the most studied and unjustified of them, the didactic purpose is evident. The love of display does not obscure the longing to instruct forcefully and picturesquely. A thorough sophist in his materials and in his use of them, St. Basil turns his pagan resources to Christian purposes. This purpose may be discerned even in his most astonishing comparisons. His sophistic training had been too thorough for him to perceive clearly the boundaries of propriety and it confined him too closely to its deeply grooved conventions for him to seek elsewhere often the illumination necessary for presenting a theme. But not even this close relationship leads him into that consistent extravagance that is summed up in the word "excessive".

¹ Méridier, 188.

² Guignet, 186.

³ Ameringer 85.

CHAPTER XIII

ECPHRASIS¹

In many metaphors and comparisons presented in the preceding chapters, the very categories to which they belong suggest, however remotely, a picture. War, the sea, the race-course, the highway, the arts, all contain materials capable of graphic development. In the more ambitious attempts of Basil, especially in his figures drawn from the sea, a picture is presented to the mind—the lofty promontory turning the anger of the sea into whitest foam, the endless succession of waves sweeping over the beach, the struggle of a ship in a storm. The vividness, the studied amassing of details, which the sophistic training fostered in metaphors and comparisons, inevitably produced graphic descriptions in orators keenly responsive to pagan standards. This love for the picturesque which the later rhetoric carried to such extremes was not satisfied by even so untrammelled a figure as the sophistic comparison. Accordingly it developed a new device, described at length in the rhetoricians and receiving its name from them.² The ecphrasis aimed to portray a proper object in such elaborate and forceful detail that a vivid picture resulted in the minds of the audience. Such a picture might have little to do with the development of the subject under discussion, for the audiences of the Fourth Century loved ecphrasis for its own sake. A sophist, therefore, on a very thin pretense, frequently turned aside from the main current of his theme to paint a word-picture drawn from some one of the categories established for the device by convention. These included various

¹ Selections from the *Hexaëmeron* in this chapter are taken from Jackson's translation.

² cf. *Rhetores Graeci* III, 491-3.

aspects of nature as seen in the sea, mountains, meadows, caves, seasons, birds, animals, distant prospects, rivers, vineyards, the human body; various works of art such as paintings, monuments, temples, statues, gardens, feasts. Almost all of these categories are found in one or another of the Fathers of the Fourth Century.³ But in St. Gregory of Nazianzus and in St. John Chrysostom and, to a less extent, in St. Gregory of Nyssa the province of ecphrasis is enlarged. Like much else in the pagan heritage, it becomes ancillary to Christian projects. Biblical scenes, the sufferings of the martyrs, the grandeur of creation, descriptions of churches—objects whose forceful presentation calls forth feelings of reverence and pious enthusiasm—are added to the well-worn themes of paganism.

St. Basil acknowledges the utility of the ecphrasis in the introductory sentences of his panegyric on the Forty Martyrs.⁴ "Come let us recall thus publicly the deeds of these men and confer the benefits to be derived from them on those here present by describing their courageous exploits, as if in a picture. Orators and painters describe great deeds of war; the one group setting them forth in words, the other depicting them on canvasses, and both groups incite many men to courage. For what the word of narrative gives us through the ear, the silent painting tells us through imitation. Thus let us recall to the audience the prowess of these men and in causing their deeds to pass before the eyes of the spectators, so to speak, let us move the nobler souls, those more akin to the martyrs, to emulation." This utility we expect to find illustrated frequently in St. Basil. What is the manner of his ecphrasis and what proportion do the edifying or instructive ecphrases of Christianity bear to those peculiarly pagan?

DESCRIPTIONS OF PERSONS.

The sophists delighted in ecphrases of physical beauty, especially of young men and young women carried off by death. The details of such descriptions are always the same. The person described is merely an occasion for indulging in some

³ cf. Delahaye, 214; Méridier, 141; Guignet, 189; Ameringer, 86-87.

⁴ 149 D—150 A.

readily recognized commonplaces, extravagant and full of false pathos. Ecphrases of persons are relatively rare in the Fathers.⁵ Earthly beauty thus idealized is not in harmony with Christian thought. The pages of Basil's sermons yield no examples revealing the genuine sophistic spirit. The ecphrasis of St. Gordius, as he burst in upon the amphitheater, and of a human body suffering from the famine in Cappadocia are his only descriptions of persons, and the latter is a type rather than an individual. Both descriptions are ugly. Neither approaches remotely the true sophistic manner.

—"Famine dries up the natural moisture, it chills the natural heat, it reduces the body's bulk. It wears away its strength. The flesh is stretched over the bones like a spider's web. The color is gone. The red is gone, since the blood has wasted away. The white does not remain, since the surface of the body is blackened in its thinness. Livid is the body, its pallor and blackness commingled from disease. The knees no longer carry, but are themselves dragged along and with difficulty. The voice is thin and feeble; the eyes are glassy in their sockets, to no purpose stored up in their cases like fruits frozen in their skins."—In *Fam. et Siccit.*, 69 D-E.

—"Straightway the theater turned upon this unlooked—for spectacle: a man savage in appearance; his head squalid through his prolonged sojourn in the mountains; his beard long; his clothing slovenly; his whole body become a skeleton. He carried a staff and was equipped with a pouch. To all these parts there clung a spirituality, illuminating his person from an unseen source."—In *Gordium*, 145 B-C.

THE SEA.

The sea, which played so prominently and vividly in St. Basil's metaphors and comparisons, is also represented in a few ecphrases and suggestions of that device. The first of the following is a mere suggestion.

- —"Thus we often see the furious sea raising mighty waves to heaven, and, when once it has touched the shore, break its impetuosity in foam and retire."—Hex. 4, 35 B. A poetic

⁵ Delahaye, 214.

quality characterizes the following ecphrasis in the same sermon.

—"A fair sight is the sea, all bright in a settled calm; fair too, when ruffled by a light breeze of wind, its surface shows tints of purple and azure,—when, instead of lashing with violence the neighboring shores, it seems to kiss them with peaceful caresses."—Hex. 4, 38 D-E. In the following argumentative passage is a brief but vivid picture.—"If, from the top of a commanding rock looking over the wide sea, you cast your eyes over the vast expanse, how big the greatest islands appear to you? How large did one of those barks of great tonnage, which unfurl their white sails to the blue sea, appear to you?"—Hex. 6, 59 C. A brief suggestion of the sea's changing moods is held out by the following parenthesis.—"For you behold the sea, now calm and still, after a space stirred up by violent winds, and even while it rages and tosses about, a deep calm quickly spreads over it."—In Princip. Proverb., 111 B. These are the utmost that the sermons of Basil yield in descriptions of the sea. The best example is very brief, but enough is revealed in the above quotations to show Basil's graphic skill, to give a hint of what might have been if he had chosen to indulge his known predilection for maritime scenery.

WAR.

The category of war gives one brief hint of ecphrasis:—"Imagine, I pray you, a city engaged by besieging enemies. Many nations are now investing her, and kings who divide by lot the sceptres of nations. Then a general, invincible in resources, suddenly appears bearing aid to this city. He breaks up the siege. He scatters the assembly of the nations. He puts the kings to flight by merely crying out on them with all his might. He terrifies their hearts by the strength of his voice. What confusion does he certainly stir up, with the nations pursued and the kings in headlong flight? What an unceasing noise and uproar rolls up the disorder of their retreat? Are not all places choked up with those who flee through fear? Even to the cities and villages, which on every side receive them, the commotion spreads."—Ps. 45, 174 C-D.

VARIOUS ASPECTS OF NATURE AND THE UNIVERSE.

A touch of ecphrasis is seen in the following sweeping view of creation:—"Shall we not rather stand around the vast and varied workshop of divine creation and, carried back in mind to the times of old, shall we not view all the order of creation? Heaven poised like a dome, to quote the words of the prophet; earth, this immense mass which rests upon itself, and the air around it, of a soft and fluid nature, a true and continual nourishment for all who breathe it, of such tenuity that it yields and opens at the least movement of the body, opposing no resistance to our motions, while, in a moment, it streams back to its place behind those who cleave it; water, finally that supplies drink for man or may be designed for other needs, and the marvellous gathering together of it into definite places which have been assigned to it: such is the spectacle which the words just read will show you."—Hex. 4, 33 C-D.—Here was an opportunity for a gorgeous ecphrasis, wherein sophistic display and Christian reverence for the handiwork of God could blend readily. St. Basil gives us only a sketch. A like splendid prospect merely outlined by St. Basil is his brief description of the concourse of heaven at the conclusion of *In Sanct. Baptisma*, 122 C:—"There the unnumbered host of the angels, the assemblies of the first-born, the thrones of the apostles, the seats of the prophets, the sceptres of the patriarchs, the crowns of the martyrs, the praises of the just."

A nearer approach to the sophistic ecphrasis is the brief and vivid description of the earth's first harvest before the Fall of Man, Hex. 5, 44 C-D:—"In a moment earth began by germination to obey the laws of the creator, completed every stage of growth, and brought germs to perfection. The meadows were covered with deep grass, the fertile plains quivered with harvests and the movement of the corn was like the waving of the sea. Every plant, every herb, the smallest shrub, the least vegetable, arose from the earth in all its luxuriance."—Less effective but equally capable of sophistic treatment is the account of the growth of fruit at the words of the Creator.—"Immediately the tops of the mountains were covered with foliage; paradises were artfully laid out, and an infinitude of

plants embellished the banks of the rivers. Some were for the adornment of man's table; some to nourish animals with their fruits and their leaves; some to provide medical help by giving us their sap, their juice, their chips, their bark, or fruit."

—Hex. 5, 48 E. Still another index of St. Basil's possibilities with the same theme is the following brief outline of natural beauties:—

—"For the proper and natural adornment of the earth is its completion: corn waving in the valleys—meadows green with grass and rich with many—coloured flowers—fertile glades and hill-tops shaded by forests."—Hex. 2, 15 B. Of similar themes, whose possibilities St. Basil seems to appreciate, but leaves undeveloped, may be mentioned: Hex. 2, 19 A—of light as it first flashed through the universe; Hex. 3, 27 E-28 B—the rivers of the earth; Hex. 5, 44 E-45 A—the first development of flowers, trees, plants; Hex. 6, 50 B—stars of the night and light by day; Hex. 6, 50 E—the sun; Hex. 9, 82 E—oxen in their stalls; De Fide 131 C-E—grand prospect of the earth.

The foregoing exhaust the categories of ecphrasis purely pagan. St. Basil shows an indifference to them that is remarkable even for one of his restrained nature. Of aspects of nature favored by the sophists such as caves, seasons, birds, animals, rivers, vineyards; of works of arts such as paintings, monuments, temples, statues, gardens, we are given not a taste, although many of the first group lay directly in the path of his sermon's development and any of the second group could readily have been incorporated in that loose arrangement of subject-matter permitted in the conventions of Second Sophistic rhetoric. In the sophistic categories used by him, how frequently I have mentioned sketches and hints rather than ecphrasis proper! When we consider the unlimited opportunities for the device offered by the *Hexaëmeron*'s theme, alike from the standpoint of sophistic love of grand prospects and that of the Christian's admiration for the story of the Creation, St. Basil's reticence stands out uniquely among his contemporaries.⁶ The ecphrases and hints of ecphrasis found in the above examples

⁶ Méridier, 142-144; 147-150; Guignet, 188-191; 192-193; 195-196; Ameringer, 87-91; 94-96.

testify unmistakably to descriptive powers of a high order. That St. Basil did not employ them amid such rich opportunities further re-inforces that characteristic of restraint which this study has thus far found to be the chief trait of his St. Basil's rhetoric.

Turning to fields not strictly pagan, we strike a richer vein. The examples found here roughly divide into descriptions of victims of vice, descriptions of repugnance or terror, and the struggles of the martyrs. All have to do with the office of preaching and St. Basil acknowledges the efficacy of vivid portrayals⁷ as a stimulus to the emulation of noble deeds. How far does the sophistic manner contribute to such vividness in his sermons?

VICTIMS OF VICE.

Two men are thus described in a passage devoted to the exposition of the uncertainties of material prosperity,⁸ in Hex. 5, 41 D-42 A.—“Truly the rapid flow of life, the short gratification and pleasure that an instant of happiness gives a man, all wonderfully suit the comparison of the prophet. To-day he is vigorous in body, fattened by luxury, and in the prime of life, with complexion fair like the flowers, strong and powerful and of irresistible energy; to-morrow and he will be an object of pity, withered by age or exhausted by sickness. Another shines in all the splendor of a brilliant fortune, and around him are a multitude of flatterers, an escort of false friends on the track of his good graces; a crowd of kinsfolk, but no true kin; a swarm of servants who crowd after him to provide for his food and for all his needs; and in his comings and goings this innumerable suite, which he drags after him, excites the envy of all whom he meets. To fortune may be added power in the state, honours bestowed by the imperial throne, the government of a province, or the command of armies; a herald who precedes him is crying in a loud voice; lictors right and left also fill his subjects with awe, blows, confiscations, banishments, imprisonments, and all the

⁷ cf. p. 145 above.

⁸ The first description bears traces of the ecphrasis of person. It is included here because of its didactic purpose.

means by which he strikes intolerable terror into all whom he has to rule. And what then? One night, a fever, a pleurisy, an inflammation of the lungs, snatches away this man from the midst of men, stripped in a moment of all his stage accessories, and all this, his glory, is proved a mere dream.”—

A gambling den is thus sketched for the audience in Hex. 8, 79C-D.—“If I let you go and if I dismiss this assembly, some will run to the dice, where they will find bad language, sad quarrels, and the pangs of avarice. There stands the devil, inflaming the fury of the players with the dotted bones; transporting the same sums of money from one side of the table to the other; now exalting one with victory and throwing the other into despair; now swelling the first with boasting and covering his rival with confusion.” The picture is effective but is more a flash-light—a theme suggested, but not executed.

The appearance of a man in a revengeful rage is thus portrayed in Advers. Iratos, 84C-E.—“For in the hearts of those longing for revenge the blood boils about as if stirred up and made to splutter by a violent fire. Wrath is seen in the altered appearance of the blushing countenance, the accustomed cast so familiar to all changing like the face of an actor. The eyes lose their natural and better-known expression. Their glance is frenzied and they flash fire. The teeth are whetted in the manner of swine closing for a struggle. The face is livid and blood-red; the body is swollen, the veins burst from the spirit of the internal tempest. The voice is harsh and strained to the uttermost. The speech is inarticulate, tumbling out rashly, coming forth without sequence, without order, unintelligibly. But when this wrath has been aroused to a desperate pass by torments that resemble a flame feeding on an abundance of wood, then, you may behold sights neither to be told in words nor to be borne in the doing: hands raised against one’s neighbor and brought on all parts of the body; feet kicking the vital parts unsparingly; in short whatever is in sight becomes a weapon for insane rage”.—In De Jejunio 1, 9C the angry man is again described:—“He is not master of himself. He does not know himself. He does not know those around him. He attacks every one, just as in a brawl at night he falls upon and strikes everyone in his path. He cries out rashly. He

cannot control himself. He reviles, he abuses, he threatens, he curses, he shouts, he bursts."—

The evils of usury are thus held up to his hearers in Ps. 14, 110D:—"The man in debt is both poverty-stricken and afflicted with many worries. He is sleepless by night, sleepless by day. At all times he is pre-occupied. Now he appraises his own property; now sumptuous homes, the fields of wealthy men, the garments of those whom he meets, the table-ware of diners. 'If these were mine', he says, 'I should sell them for so much and I should pay that interest.' Such thoughts besiege his heart by night and engage his thoughts by day. If you were to knock at his door, the debtor would get under the bed. Some one runs swiftly towards him and his heart palpitates. If a dog barks, he is bathed in sweat in his anguish, and looks where he may flee. As the day of reckoning approaches he wonders what lie he shall tell; what excuse he may fashion to hold off his creditor."—In Ps. 14, 107 D-108 B is a detailed description of a usurer and his victim.—"But Greed beholds Want before his knees beseeching him, what abject act not doing, what abject word not saying. He does not pity him for his undeserved ill-fortune. He does not take his nature into account. He is not moved by prayers. He stands unbent and unsoftened, conceding nothing to his request, unmoved by his tears, persistently refusing him, swearing and taking oath that he is himself without money and that he too is looking for a money-lender. Thus sealing his lie with oaths, he gains perjury as the profit of his inhumanity. But when Poverty mentions interest and names sureties, then letting down his eyebrows, Greed recalls his friendship with Poverty's father and calls Poverty too his friend, and says, 'Let's see if I have any money laid up anywhere. Yes. A friend of mine has given me a sum of money as a working capital. He demanded heavy interest for it but I shall at all events part with some of it, loaning it to you at less interest'. Inventing such lies and fawning upon him with such words and enticing wretched Poverty, he binds him down with mortgages, and after thus adding slavery to his pressing circumstances, he departs."—There are touches of ecphrasis in the foregoing, but very little of the sophistic manner which the character of the subject treated allows.

More vivid is the following picture of abandoned women at the festival commemorating the Resurrection:—"Unchaste women, losing their fear of God, condemning eternal fire on that very day when in memory of the Resurrection they ought to stay at home and bethink themselves of that time day when the heavens shall be opened and the judge from heaven shall appear and the trumpets of God and the resurrection of the dead and the just judgment and the awarding to every man in accordance with his works—instead of pondering on such themes and cleansing their hearts of wicked thoughts and washing away their sins in tears and preparing themselves to meet Christ on the great day of his coming, instead of all these, they shake off the yoke of Christ's service, they cast from their heads the veils of decorum. They spurn His messengers. They, put to shame every man's glance, shaking their heads, letting their tunics trail, making lascivious motions with their feet to the accompaniment of wanton glances and bursts of laughter. In their mad dancing they draw all the licentiousness of youth to their persons. In the shrines of the martyrs, before the city's gates, they establish their choruses and make of holy places a brothel for their shamelessness. They defile the earth with their libidinous feet, they sully the air with their licentious songs. They gather about them as an audience a throng of youths. Thus truly insolent and beside themselves, they neglect no excess of madness."—In *Ebriosos*, 123 A-C.

The following description of a bankrupt father is largely *prosopopoiia* and is counted as such under that figure in this study, but it is also a striking instance of the indistinct line that oft-times separates the two devices.—"Gold's fair gleam too much delights you (i. e. the avaricious man). You do not think upon the great and many cries of the needy man that follows at your back. How may I place before your eyes this man's sad plight? He looks at his household resources. He perceives that now has he no gold and that he cannot acquire any. Clothing and raiment he has, but all told it is worth only a few obols. What then? At length he turns his eyes upon his children. How putting them up for sale in the market, may he find relief from threatening death? Behold the battle that then took place between pressing hunger and a father's love.

Starvation promises a death most cruel but nature stays his resolution and persuades him to die with his children. After many advances and many withdrawals, at length he gives in, forced by necessity and implacable want. But what thoughts course through that father's mind? 'Whom shall I sell first? Which one will delight the merchant's eye? Shall I have recourse to the eldest? But I am ashamed before his years. Shall it better be the youngest? But I pity his youth that knows not yet adversity. The latter is the very image of his parents; the former is most apt in his studies. Alas for my resourcelessness! Whither shall I turn? Which of them shall I take? What manner of beast shall I become? How can I forget my nature? If I spare them all, I shall see them all wasted away with hunger. If I sell one of them, how shall I dare look upon the rest,—I, who am already suspected by them of betraying them? How shall I dwell in my house, that am the author of its childlessness? How shall I approach the table whose abundance has such a cause?'—In *Illud Lucae*, 46 C-47 A.

SCENES OF REPUGNANCE OR TERROR.

The description of the famine and drought in Cappadocia is an effective ecphrasis, despite the fact that its details are personally known to the audience.—

—"We see the heavens hard, naked, cloudless, producing a calm that is hateful and harmful in its clarity. This we longed for once, when the heavens over-cast with clouds made us sunless and sad. But the earth now utterly parched is an ugly sight for the eye, sterile and unproductive for farming and receiving the shining rays into its very depths. The wealthy and perennial fountains have abandoned us and the streams of great rivers have been consumed. The smallest children crawl in them and pregnant women cross them. Drinking-water has failed many of us and we are in want. We are the new Isrealites seeking a new Moses and his marvelous staff, that the stricken rocks may minister to the needs of a thirsty people and that the mysterious clouds may shower down manna, a strange food for men.—Farmers brood over their fields; hold their knees with their hands (such is the attitude of those in anguish); weep for their own vain labors; gaze upon

their infant children, mourning; look earnestly at their wives, lamenting. They feel and touch their dried-up produce; and wail like those who have been bereft of sons in the flower of their age."—In *Fam. et Siccit.*, 62D-63C.

The appearance of habitual drunkards is thus described in *In Ebriosos*, 125C:—

—"Their eyes are livid, their skin sallow, their breathing checked, the tongue hanging, they give out an indistinct noise. Their feet are unsteady like those of children. They belch out their excesses as involuntarily as lifeless things."—In *Ebriosos*, 127D to 128B, a drunken orgy is described in great detail.

The death-bed scenes of a duped rich man is thus depicted in *In Divites*, 60D-E:—

—"Why await that hour when you will no longer be master of your faculties. Black night and mortal sickness come then and nowhere is there any one to help you. But he (heir) stands ready and waiting for your estate, managing all things to his own advantage and leaving unfulfilled your wishes. Then gazing hither and thither, and beholding the loneliness that besets you, you will come to know your madness. You will mourn your folly in that you have delayed until now when your tongue is dumb and your tremulous hand is helpless with involuntary contractions, so that neither with voice nor writing may you signify your intentions."—The death of one unbaptized is thus held up to the audience in *In Sanct. Baptisma*, 121C-D:—"Be-ware lest unexpectedly you come to that day when the resources of life will fail you and on every side will be helplessness and affliction above all relief, your physicians despairing, your neighbors despairing. Oppressed by pantings close and hard, a violent fever burning and consuming your internal parts, you will groan out of the depths of your heart but you will find no one to sympathize. You will speak a thin and feeble something, but there will be no one to hear you. Everything you say will be put down to delirium. Who will give you baptism then? Who will remind you, stupefied with suffering? Your relatives loose heart. Strangers make little of your illness. Your friend shrinks from reminding for fear of disturbing you. Your physician deceives you and you yourself do not despair because of your natural love of life. Night comes and there is no one

to help you. There is no one to baptize you. Death stands near. They hasten to carry you off.”—

The judgment-court of God and the horrors of Hell are thus depicted in Ps. 33, 151D-E:

—“Whenever you feel yourself drawn to some sin; imagine to yourself that horrible and unendurable court of Christ, where the judge sits upon a high and lofty throne, and all creation stands trembling before his splendid personality. We are about to be led forward one by one to an examination of our lives. For him that has done much wickedness fearful and gloomy angels wait, glancing fire, breathing fire in the bitterness of their purpose, with countenances like the night in their dark hostility to man. Picture to yourself a deep pit and impenetrable darkness and a black fire that burns in darkness and gives no illumination. Imagine a tribe of worms poisonous and carnivorous, eating insatiably and never filled, inflicting unendurable agony in their devourings. Then picture the heaviest punishment of all, the eternal disgrace and shame.”—Compare also In Divites, 58C. After-death and Hell is further described in In Sanct. Baptisma, 121 E-122 B.—“For destruction will suddenly be upon you and ruin, like a hurricane, will be at hand. A sable angel will come, dragging you off violently and drawing your soul thus bound to your sins and frequently turning towards whatever is at hand and groaning without a voice, the organ of your lamentations having been sealed. O! how will you rend yourself! How will you groan! Futile will be your laments for your plans, when you behold the joy of the just in the brilliant array of their rewards and the dejection of sinners in the deepest darkness. What will you then say in the agony of your heart? ‘Ah, me, that I did not cast aside this heavy load of sin, when to lose it was so easy; that instead I have drawn to me this train of evils. Now would I be with the angels, now would I enjoy the delights of heaven. O! my wicked counsels. Because of the fleeting joys of sin I am to be tortured forever; because of the pleasures of the flesh I am given over to eternal fire. Just is the sentence of God. I was called and I did not hearken. I was told and I gave no heed. They begged me earnestly and I laughed at them.’”—

The panegyrics on martyrs developed into a distinct literary type during the Fourth century. The cause for which the martyrs died had finally triumphed and the anniversary of a martyr's death thus became an occasion for expressing this triumph in a solemn, official manner. One phase of this thanksgiving was an eloquent discourse on the martyr's exploits. The character of the sufferings of the martyrs, the edification of the faithful that would result from a forceful presentation of their exploits, the sophistic education of many of the orators called into play, and for useful purposes, the sophistic ecphrasis.

In St. Basil ecphrases on the martyrs and other early Christians occur in the following places:—In Julittam, 34C-E; In Barlaam, 139B-140D; In Gordium, 143D-144C; In Gordium, 144E-148E; In XL Martyres, 150C-155A; Quod Mundanis, 171A-173A.

The longest and most vivid of the above group are the ecphrases on the Forty Martyrs and on Gordius, respectively. We shall take the latter as an example.

"When therefore all the people had been collected into that high place, not a Jew was absent, not a Greek. Moreover a great multitude of Christians had joined with them, men who were living carelessly and sat with the council of vanity and did not decline the companionship of the wicked nor to watch fast horses and skilled charioteers. Even masters had dismissed their slaves and children were running from their studies to behold the games and even women of the lower classes were present. The stadium was now filled and all were intent on watching the races.

"Then that noble man, great of soul and great of purpose, came down from the mountains on high. He did not fear the populace. He did not reckon against how many adversaries he was pitting himself, but with a bold heart and a lofty spirit he strode by those seated in the theater as if they had been so many rocks and trees, and stopped in the center of the stadium, confirming thus that statement that a just man is as bold as a lion. And of so bold a spirit was he that in that exposed place in the theater, with stout courage, he cried out that sentence which some men still living remember to have heard. 'I was inquired of by them that asked not for me. I am

found of them that sought me not.' With these words he signified that he had not been dragged by force to dangers, but that voluntarily he offered himself for the battle in imitation of his master, who, when he was least of all visible in the shadows of the night, gave himself up to the Jews.

"Immediately the whole theater turned to this unusual sight: a man wild in appearance, because of his prolonged stay in the mountains, his head squalid, his beard long, his clothes soiled, his whole body withered away. He carried a staff and was equipped with a pouch. About all his person there clung a grace inspired by an unseen source. But as soon as he was recognized, a confused clamor arose from the multitude, the friends of the Faith applauding for joy, the enemies of truth calling on the judge for the death penalty and condemning him beforehand to death. The whole region was filled with the clamor and tumult. The horses were ignored. The chariots were ignored. The display of the chariots became a meaningless uproar. No man's eyes saw ought but Gordius. No ear would hear ought but his words. And a murmuring, indistinct like a breeze, spread through all the theater and quelled the noise of the race.

"Now when silence had been proclaimed by the heralds and the flutes were hushed and instruments of many tones were quiet, Gordius was heard, Gordius was seen. And straightway he was taken before the governor who was seated there presiding over the games. In mild and gentle tones the governor asked him who he was and whence he came. When he had told his country, his race, the rank which he enjoyed, the cause of his flight, his return, he continued, 'I am here in contempt of your decrees and to show openly by my deeds my faith in God in whom I trust. I have heard that you excel many men in brutality. Wherefore I have chosen this occasion for the fulfillment of my vow.' At these words the wrath of the governor flamed up like fire and all his latent spleen was poured on Gordius. 'Get the executioners,' he cried. 'Where are the blades? Where the whips? Let him be stretched upon the wheel. Let him be wrenched in the equulus. Bring forth the tortures, wild beasts, fire, sword, the cross. Let a pit be dug. What will the knave gain, having only once to die?' 'What do I loose,' Gordius

quickly responded, 'unable to die many times for Christ?' The governor, beyond his savage nature, was still more enraged at beholding the dignity of the man whose great sublimity of soul he thought a reflection on himself. And the more he beheld his intrepid spirit, the more enraged he became and the more eager to overcome his fortitude by thoughts of tortures. But Gordius, looking up to God, calmed his soul in the words of the holy psalms, 'The Lord is on my side, I will not fear what man may do to me,' 'I will fear no evil for thou art with me', and in like sayings which he had learned from the Holy Scriptures, calculated to awaken fortitude. He was so far from giving in to threats or terror that he even summoned the punishments to his person. 'Why do you delay?', he asked. 'Why do you stand there? Let my body be mangled, let my limbs be twisted, let them endure whatsoever you will. Do not begrudge me this blessed aspiration. The greater the torments, the greater reward you will gain for me. This is my covenant with the Lord. In place of bruises standing out on my body, a radiant garment will blossom at my resurrection; in place of ignominy, crowns; instead of prison, paradise; instead of condemnation with criminals, fellowship with angels. Sow generously in me that the harvest may be the richer.'

"Since they could not win him over through fear, they changed their tact to flattery. This is the method of the devil. He frightens the timid; he softens the courageous. Such tactics that wicked governor now used. When he saw that he would not yield to his threats, he tried to win him with deceit and blandishments. Some gifts he offered him on the spot, others he promised would be forthcoming from the king; a high commission in the army, a large income, whatsoever he wished.

"But when he failed in this attempt too (for the blessed man, on hearing his promises, laughed at his folly that he should think himself able to offer anything comparable to the kingdom of heaven) then his wrath broke all bounds and he whipped out his sword and stood by the executioner. By hand and tongue soiling himself with murder, he condemned that blessed man to death. Then the whole theater passed over to that spot and all the inhabitants who had tarried in the city poured out before the walls to view that great struggle—a sight admired of

angels and all creation but distressing to the devil and wicked spirits. The city was emptied of its inhabitants and, like a river, the multitude flowed ceaselessly to that spot. Not a woman wished to be absent from that spectacle, not a man, eminent or obscure, was absent. The guards left their garrisons; wares were left scattered around the market-place; all property had one garrison and surety—the fact that all alike had gone forth. Not even a criminal was left in the city. Slaves left the tasks of their masters. Foreigners and natives alike went forth to gaze upon Gordius. Virgins dared the gaze of men; the old and the sickly, doing violence to their weakness, went out beyond the walls. Friends standing about that blessed man, now hastening through death to Life, with many laments were embracing him and giving him a last farewell and, bathing him in hot tears, were begging him not to give himself over to the fire, not to throw away his young years, not to leave this sweet earth. Others, with persuasive counsels, tried to mislead him. ‘Deny God with your lips alone. Cherish your faith, as you will, in your heart. God does not look to the tongue but to the heart of the speaker. Thus you will be able to appease the governor and God.’

“But he remained inflexible and unmoved, invulnerable to every assault of temptation. (There follows a long speech in which Gordius bids them weep not for him but for the enemies of Christ; regrets that he can die once only for Christ; professes his emulation of the centurion Cornelius, and, in a series of questions and answers, shows the advantages of martyrdom superior to recantation.) After he had spoken thus and signed himself with the sign of the cross, he advanced to the block, his color changing not a whit, his countenance not losing its eagerness. His attitude was not that of one going to meet the executioner, but of one about to give himself into the hands of angels who, taking up his body, would transfer him like Lazarus to a life of blessedness. Who will describe the cry of that multitude? What thunder ever sent forth such a sound from the clouds as then from those below went up to heaven?”

The ecphrasis on Gordius and that on the Forty Martyrs are the high-water mark of St. Basil's use of the device. There are many conventional points in the martyrdom of Gordius

described above. The incidents are obviously not entirely historical. The defiance, the mental struggle, the conflict with the governor, the amazingly long speech just before the execution are clearly commonplaces filled in by St. Basil for the edification of the multitude. And yet there were old men present who could have told St. Basil from personal observation some facts about the martyrdom that would have added a certain freshness to his narrative, whatever might thus have been lost of sophistic brilliance. That despite this fact St. Basil follows the fashion is a significant commentary on the strength of the sophistic tradition in him⁹. But even so this ecphrasis is not excessively sophistic. Basil has a good opportunity in the actual death of Gordius to paint a bloody scene. He barely suggests the execution in strange contrast to the dramatic details preceding and following the event.

St. Basil's use of ecphrasis is sophistic in manner, but not extremely so. Unlike St. Gregory of Nyssa, who included most of the categories found in the *Progymnasmata*,¹⁰ St. Basil is very indifferent to the conventional themes. St. Gregory of Nazianzus and St. John Chrysostom are more restrained than St. Gregory of Nyssa, but Chrysostom can wax redundant over a scene of torture¹¹ and Nazianzus can break off his discourse to describe the dance of the Menads.¹² St. Basil exhibits descriptive powers of the highest order, but they are always at the service of his preacher's purpose. The element of display is subordinated in him as it is not always in Nazianzus and Chrysostom. St. Basil's use of ecphrasis is consistent with his use of devices less peculiarly sophistic. He uses it liberally and skilfully, but for serious purposes and, considering the taste of the times, with restraint.

⁹ Delahaye, 224.

¹⁰ Méridier, 141.

¹¹ Delahaye, 218.

¹² Or. II P. G. 36, p. 260.

CHAPTER XIV

CONCLUSION

In common with his Christian contemporaries¹ St. Basil emphatically proclaims his complete divorce from that pagan culture which engaged his student years. From his sermons alone can be culled enough statements to present the appearance of an unvarying attitude.

In Hex. 6, 51C he stops in the midst of a difficult piece of exegesis to deliver himself of this parenthesis:—"Now do not laugh at the homeliness of my diction, for we do not approve of your high-spun phrases and care not a jot for your harmonious arrangements. Our writers do not waste their time in polishing periods. We prefer clarity of expression to mere euphony." In discussing the intellectual pursuits of the time and their efficacy for salvation, after protesting against the study of geometry and astrology to the exclusion of religious education, he has this to say of what was largely his own curriculum in his youth:—"But poetry and rhetoric and the invention of sophisms engage the energies of many men, and the materials of these pursuits are a tissue of unrealities, for neither may poetry be developed without fables, nor rhetoric without the art of speaking, nor sophistry without sophisms."—In Princip. Proverb., 102 C. That he could thus baldly place the art of speaking by the side of fables and sophisms is a valuable index of opinion in Christian circles. Compare also in the same sermon 103 C-D and 103 E. Speaking on the attainment of humility in De Humilitate 162 A, St. Basil thus mentions artistic speech among the pursuits to be avoided:—"Do not, I pray you, display sophistic vanities in your speech."

¹ Méridier, 58-68; Guignet, 43-70; Ameringer, 20-28.

The pagan encomium was a literary type fast and fixed. The rhetorician Menander in his *Περὶ ἐπιδεικτικῶν*² describes it in detail. In his panegyrics on the martyrs St. Basil makes several references to the laws of the encomium. In In Gordium, 142 D-143 A he expresses himself thus frankly on the utility of some of its commonplaces:—"The school of God does not recognize the laws of the encomium, but holds that a mere telling of the martyr's deeds is a sufficient praise for the saints and sufficient inspiration for those who are struggling towards virtue. For it is the fixed habit of encomia to search out the history of the native city, to find out the family exploits, and to relate the education of the subject of the encomium, but it is our custom to pass over in silence such details and to compose the encomium of each martyr from those facts which have a bearing on his martyrdom. How could I be an object of more reverence or be more illustrious from the fact that my native city once upon a time endured great and heavy battles and after routing her enemies erected famous trophies? What if she is so happily located that in summer and winter her climate is pleasant? If she is the mother of heroes and is capable of supporting cattle, what gain are these to me? In her herds of horses she surpasses all lands under the sun. How may these facts improve us in manly virtue? If we talk about the peaks of near—by mountains, how they out—top the clouds and reach the farthest stretches of the air, shall we deceive ourselves into thinking that drawing praise from these facts, we give praise to men? Of all things it is most absurd that when the just despise the whole world, we celebrate their praises from those things which they contemned."—Compare also In XL Martyres, 150 A. In In Mamantem, 185 D he again discusses encomia in no uncertain terms:—"The true encomium of a martyr is his wealth of spiritual graces. We cannot adorn his memory with the ways of pagan encomia. We cannot discuss his parents and ancestors. For it is a shameful thing to adorn with other ornaments him whose chief adornment was his own virtue."

Statements so positive bespeak an uncompromising opposition

² Spengel, III, 368-377.

to paganism in all its works and pomps. As to the pomps St. Basil was not entirely successful. It is worth noting for instance that in the very first of the above declarations, i. e. in Hex. 6, 51C, St. Basil registers his protest in a carefully constructed chiasmus. In In XL Martyres 150B, almost immediately after emancipating Christian panegyrics from "slavishly following the laws of the encomium," he touches upon two of its *τόποι* in a figurative way, those of *πόλις* and *γένος*, while the descriptions of martyrdoms found in his panegyrics are but another *τόπος* of the conventional encomium. Here and there in the sermons, moreover, are to be found figures and devices whose rarity and isolation only re-inforce their glaring sophistic character. I refer to the excessive elaborateness in structure, the astounding paradox, the atrocious pun, the far-fetched metaphor that one occasionally finds in his pages. They are exceptional in their class but they too demonstrate Basil's want of success in attaining that complete divorce from pagan rhetoric whereat he professed to aim.

The testimony of every chapter, however, is uniform in calling St. Basil restrained. In Figures of Redundancy there is a tendency towards turgescence but not an excessive tendency; of Figures of Repetition he gives us a few elaborate examples of a device otherwise restrained and never very numerous in his sermons; of Figures of Sound he is surprisingly sparing in both number and quality; Figures of Vivacity and Court-room Devices are considerable in number but restrained in character, a restraint emphasized by a few striking exceptions. In those Minor Figures especially characteristic of the Second Sophistic—antimetathesis, antonomasia, hyperbole, paradox, hendiadys, hyperbaton—the sophistic quality is very palpable, but the recurrences to these devices singularly rare. Figures of Parallelism are frequently found, examples clearly showing St. Basil's easy mastery of these devices, but not in the numbers to be expected in a product of the Sophistic. In antithesis, at least, he is very restrained; in homoioteleuton, remarkably so. There occur at great intervals prolonged examples of rhetorical questions, asyndeton, polysyndeton, metaphors, comparisons—all of them showing what St. Basil could have done, had he been so minded. Distinguishing for the moment the inflexible forms

of the sophistic rhetoric from their manner of development, we perceive that in the metaphor, comparison, and ecphrasis St. Basil cared little for conventional sophistic themes, but that he gives ample proof of a sophistic manner in developing the figures, being most sophistic in non-sophistic categories. This sophistic manner is most palpable in metaphors and comparisons, prosopopoiia and ecphrasis—in the meticulous correspondences worked out in the first two and the dramatic development of the second. But even here the preacher's purpose largely accounts for the sophistic quality. St. Basil must drive home his points with all the resources at his command and these resources were sophistic, acquired in the school-days at Nicomedia, Caesarea, and Athens.

Compared with the two Gregories and Chrysostom, St. Basil, so far as we may judge from his sermons, is the least sophistic of them all. On the grounds of frequency of figures the judgment is not in every case certain, but on the grounds of quality, from the most basic minor figures to ecphrasis, St. Basil is less excessive, less extravagant than they and he follows to a far less degree the conventional sophistic themes. Moreover, display is never the chief motive of any figure. And many of St. Basil's figures occur so rarely relative to the text that in the light of only general statements on the sophists of the epoch we are enabled on the grounds of frequency too to pronounce him moderate on the whole.

If Basil is so restrained among a people who loved rhetorical excess, how are we to account for his reputation as an orator in his own time? His serious purpose is probably the answer. A pagan sophist kept ever trying to out—do himself and other sophists in progressive extravagance simply because there was nothing else for him to do. He had no new materials. Therefore, to maintain his reputation and retain his audience, he must rely on rhetorical ingenuity. The Christian religion, and particularly the theological battles of the Fourth Century, eliminated the necessity for such measures to a large extent. A vigorous personality, thoroughly trained and with important themes, did not need to resort to the excesses of the sophists to make and preserve a reputation.

Towards the conclusion of Quod Mundanis, 170C to be

precise, occurs a splendid opportunity for one who was only a sophist. Basil has just referred to a fire in a near-by church. Here is an opportunity for a gorgeous ecphrasis on the fire, but Basil passes by, contenting himself with an elaborate metaphor, sophistic in manner, to be sure, but Christian in purpose. The opportunities for display and extravagance that the wide range of the sermons afford and his almost complete renunciation of such occasions, the sophistic manner most appearing when ancillary to the preacher's office, the undoubted quality of his purely sophistic departures compel us to concede to him a large measure of success in realizing an objective whose complete realization was impossible, a larger success, in fact, than can be granted the Gregories and Chrysostom. His serious purpose in all devices could well be summed up by his attitude toward the use of allegory in Hex. 9, 80B-C:—"I know the laws of allegory, though not from my own works but from the works of others. Some preachers do not concede the common sense of the Scriptures. They will not call water water, but some other nature. They interpret a plant or fish as their fancy wishes. They change the nature of reptiles and wild beasts to fit them in their allegories, like those who explain phenomena that appear in dreams to suit their own ends. When I hear the word grass, I understand that grass is meant. Plant, fish, wild beast, domestic animal—I take all in a literal sense. 'For I am not ashamed of the Gospel'."—

This serious purpose in contact with pagan excesses was betrayed in the heat and sweep of delivery into statements that of themselves admit of no compromise. Is not St. Basil more just to the pagans and to his own use of their devices in his sermons when he says of their culture in the excellent and dispassionate essay, *Ad Adolescentes*, 175B-C, "The fruit of the soul is pre-eminently truth, yet to clothe it with external wisdom is not without merit, giving a kind of foliage and covering for the fruit and an aspect by no means ugly?"—

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¹ Ordinarily reference is made neither to examples of a figure nor to its frequency. These regularly follow the "explanation of" or "description of".

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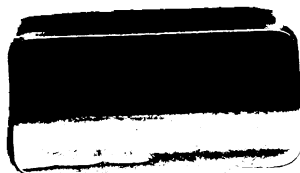
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